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ART-JOURNAL.



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THE ILLUSTRATIONS.

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2. ULYSSES DERIDING POLYPHEMUS. Engraved by E. GOODALL, from the Picture by J. M. W. TURNER, R.A., in the National Gallery.
3. THE MONUMENT TO PERCY BYSSHE SHELLEY. Engraved by G. STODART, from the Sculpture by H. WEEKES, A.R.A.

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THREE STEEL ENGRAVINGS ARE GIVEN MONTHLY

Illustrations by Engravings on Wood being continued—principally of the more attractive and instructive objects contained in the International Exhibition, the ILLUSTRATED CATALOGUE of which will thus be so comprehensive as to include nearly all its prominent works, and accord honour to every leading manufacturer of Europe.

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We shall issue also, during the year 1863, a series of Seven Line Engravings, representing the present state of the SEVEN CHURCHES OF ASIA MINOR—EPHESUS, SMYRNA, PERGAMOS, THYATIRA, SARDIS, PHILADELPHIA, LAODICEA—from Paintings by THOMAS ALLOM, the artist-architect by whom these places were visited with a view to these Engravings.

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The Engravings—by the best engravers of England, Germany, and France—from SELECTED PICTURES, are chosen chiefly from the private collections of British Art-patrons, who have liberally placed them at the disposal of the Editor. They consist exclusively of the productions of British Artists, and will include at least one example of every painter who has achieved fame in Great Britain. The Engravings, for interest of subject, and perfection of finish, will vie with the best and costliest of any period.

The letter-press will, as heretofore, consist of several Illustrated Articles, such as may derive additional value from association with wood engravings; of Essays on the higher and more important purposes of Art, endeavouring to render the subject in all its ramifications popular; while attention will be given to every topic that can forward the interests of Art and Art-manufacture, so as to make the *Art-Journal* indispensable in the Atelier and the Workshop, as a source of instruction, as well as welcome in the Drawing-room, by its elegance of character and the graceful and beautiful nature of its varied contents.

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Subscribers are aware that a *New Series* was begun with the year 1855; when we obtained the honour, graciously accorded, of issuing Engravings from the Royal Pictures: of that new series, therefore, seven volumes are now completed: while the series containing the Vernon Gallery—begun in 1849 and ended in 1854—consists of six volumes. Either series may be obtained separately.

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We reply to every letter, requiring an answer, that may be sent to us with the writer's name and address, but we pay no attention to anonymous communications.

The Office of the Editor of the *Art-Journal* is 13, Burleigh Street, Strand, where all Editorial communications are to be addressed. Letters, &c., for the Publishers should be forwarded to 26, Ivy Lane, Paternoster Row.

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THE ART-JOURNAL.



LONDON, MARCH 1, 1863.

THE
REVIVAL OF THE FINE ARTS
IN THE EIGHTEENTH AND NINETEENTH
CENTURIES.*

BY THE CAVALIERE M. A. MIGLIARINI.



HE French artist David came to Rome, when a youth, to improve himself in the art of painting. He was filled with admiration for the numerous and noble examples of various periods of Art, and made many memoranda with his pencil, in order to give himself every facility for accurate study. His genius was thus gradually developed and invigorated by nourishment drawn from a pure source. Nature had endowed him with powers of sound and clear criticism rather than with a lively imagination, and he at once assumed the high position of a reformer, which had been coveted and striven for by so many. His first attempt to introduce himself to public notice, was his celebrated picture of the 'Oath of the Horatii.' The subject served his purpose at a time of great excitement, when the liberty or servitude of his country still hung in the balance. Though following in the footsteps of Raffaello, he approached nearer the antique, which the subject of his picture required; and he made so successful a representation of this moving scene, that when exhibited to the public in 1783, it excited general enthusiasm, and the painter was hailed as the regenerator of the Arts. Posterity still echoes this verdict.

The applause which had been deservedly accorded to David in Rome was renewed in Paris, where other pictures by him equally called forth the wonder of the public. Among these was the 'Rape of the Sabines,' exhibited in 1789. Thus, by repeated triumphs, he crowned his artistic career. The result was, that a new school of Art was instituted in France, and likewise, by general consent, in Italy, whose aim was to tread in the steps which had been left by such a master. The impulse thus given produced many celebrated French painters—Girodet, Fabre, Gerhard, Gagnereux, Goffier, and others. In Italy arose Camuccini, Benvenuti, Sabatelli, and Appiani. All were not, however, equally favoured by fortune, but the greater number were successful in the new field opened to their exertions, and supplied the galleries with some excellent paintings. We need only mention the 'Abel,' by Fabre, the 'En-

dymion,' by Girodet, now in Paris, and the 'Antiope,' by Gagnereux, in the Villa Borghese. These three pictures belong to the same class, though very different from one another; and I cite them as examples which prove that, though the school of David is accused of a mania for the antique, this defect is only apparent in the works of inferior artists, whose faults ought not to be imputed to the founder of the school. The advocates of the system praise it for its comprehensive views, and the absence of all narrowness of spirit; and they assert that many of the pupils surpassed their master, especially in the quality of colour, and in the manifestation of inventive genius. We may safely maintain that, since Poussin and Le Sueur, this period, taken altogether, is the best period of painting in France. In Italy, the Roman Vincenzo Camuccini was a great artist and accurate draftsman. He painted the terrible story of Virginia, and the tragical death of Julius Caesar, with other subjects, which are composed with judgment. Benvenuti, a native of Arezzo, proved, by his picture of San Donato, in the cathedral of his native place, that in a still greater measure he united the qualities required to make a great painter; whilst his 'Death of Priam,' and 'Judith showing the Head of Holofernes,' judging by the engravings of these works, did honour to the period in which they were produced. The Florentine, Sabatelli, is well known for his spirited etchings and pen drawings, besides numerous paintings, amongst them that representing the story of Pier Capponi, showing how the patriot could strike terror into the breast of a foreign tyrant.* The Lombard, Appiani, decorated the palace of Prince Eugene, in Milan, with pictures and fresco paintings. His works were praised and esteemed during his lifetime.

One of the contemporaries of David was Jacob Carsten, a Dane, who died in Rome Jacob Carsten. in 1798. He was a man of extraordinary ability. Born in a remote city of Denmark, he consecrated his life to the study of Art, though unable to obtain those indispensable aids to success, instruction and copies. A rough sketch by him, made when resting on his journey to Rome, happens to have fallen into my hands, and I cannot but admire in it the purity of design, approaching the antique, which he had chosen with so much discernment for his standard—a rare instance at that time, even among those studying in the academies of Europe. After his arrival in the Eternal City, and after he had had an opportunity of admiring the treasures of Art, he was confirmed in this wise choice, and, enlarging his sphere of study, he advanced boldly in his profession. To explain his method, I must inform the reader, that whilst appreciating the works of Michael Angelo, he did not copy them, but understood how to imbibe their essence, and by the elasticity of his own genius, to produce similar forms. Led to contemplate nature from the same point of view as the great master, he would select a subject such as he would have chosen, and treat it in the same manner, and so successfully, that it might easily have been mistaken for a forgotten work of Buonarotti's. At other times he imitated Raffaello, when treating such subjects as 'Apollo playing on the Lyre,' whilst the Muses dance round the

* When Charles VIII. of France entered Florence, as a master rather than an ally and protector (1494), he demanded a sum of money from the Florentines, which the Republic was unable to pay, without oppressing the citizens. When the Syndics ventured to remonstrate, the King assumed a threatening tone, saying, 'Then we will sound our trumpets.' Pier Capponi boldly snatched the treaty from the hands of the King's secretary, and tearing it in the face of Charles, replied, 'And we will ring our bells'—the war signal of the Florentines. His bold conduct frightened the King into submission.—See "Life of Scaramuccia," by Villari, vol. i. p. 231.

Graces. In this composition he displayed a rare elegance of form, though the work had to stand a comparison with that of Giulio Romano, and the Hours dancing round the chariot of the Sun, that charming composition of Guido Reni. Many were the enchanting productions of this aspiring and original mind, whose merits were hardly recognised in his lifetime; few of his works were admired, and these were only praised by the learned in Art. It was the study of his admirable compositions which inspired the youthful Thorwaldsen; and how good must have been the seed from which sprang such a prodigy! Carsten left many designs, executed in various styles; they were afterwards purchased by the Duke of Weimar, and we hope that they may some day be known to the public through engravings. Meantime, we must express our grateful homage to that Mecenas of literature and Art, who has preserved so many precious works from oblivion, works which must otherwise have been lost sight of, with the number sold by their authors to private individuals. Carsten only finished a few pictures, and in these he imitated the colour of fresco, as he never acquired an eye for oil-colour. Had this man met with better fortune, he might have effected a beneficial change in the Fine Arts; but he was, unhappily, not born in an auspicious moment, for at that period a sudden conversion from a false system of imitation to the full appreciation of the sublime and beautiful, was impossible, since the public were still captivated by the allurements of a style which had been practised by so many great and celebrated artists. To comprehend Carsten's merits, a classical education was absolutely necessary, combined with a refinement of taste, not easily acquired after the eye had been accustomed to the mannerism which prevailed during the preceding centuries. He passed a solitary life, only known to a few, and neither frequenting great societies nor seeking the so-called Mecenases of the day. His works being likewise defective in colour,—a quality which is most attractive to the ignorant, or to those who are unable to appreciate other merits,—he was not esteemed as he deserved. One of his works may, perhaps, some day still meet the public eye, namely, his illustrations of the Argonautic expedition, the principal events of which he executed in outline. Shortly before his death I was speaking with him on the subject, which he intended to engrave himself, when he said, "No other person can reproduce the *feeling* of the work." He was then waiting in the hope of a restoration to health. His remark proved correct, for his excellent friend Cooke, who engraved the work some time afterwards, interpreted it in a manner which makes it neither his own nor that of Carsten. This is often the case, if the hand of the engraver is not sufficiently subservient to his will, when he attempts to translate the thoughts of another man. Among the pieces of advice Carsten gave to young students, was, "Never to copy."* This advice was intended for those who had already learnt drawing and the technicalities of colour. The precept may appear strange, but though unknown by Carsten, it had long before him been enunciated by Sir Joshua Reynolds. The discourse in which it is contained has so many useful hints, that I may as well give the passage in Reynolds's own words, which will at the same time show how this same precept has been delivered by two such eminent men:—

* "Chi va dietro agli altri, mai non gli passa innanzi."—Michael Angelo Buonarotti.



without selecting, and of labouring without any determinate object; as it requires no effort of the mind, he sleeps over his work; and those powers of invention and composition which ought particularly to be called out, and put in action, lie torpid, and lose their energy for want of exercise. How incapable those are of producing anything of their own, who have spent much of their time in making finished copies, is well known to all who are conversant with our art."*

The life of Carsten has been written by Fernow; but the author was too much in advance of his age, so that his work gave offence to his contemporaries, and his statements were not believed to be true. Though Carsten was thus neither rewarded by fame nor fortune, he had at least justice rendered him in this memoir, but a measure of justice which cost little, and fell short of the honourable mention he deserved.

We now arrive at Flaxman, a man of fertile genius, indifferent to the opinion of

John his contemporaries, who were marvellously slow in appreciating his merits; he therefore threw himself into the arms of posterity, and laboured wholly for future generations, who will assuredly acknowledge the greatness of his inventive powers. I refer my readers to other biographies for the particular incidents of his life, and I shall postpone all notice of his works in marble to that part of this essay which will relate to sculpture. I include Flaxman among the painters, for his grace, for the pictorial beauties of his designs, and the charming fancy he displayed, which have obtained for him a place among the leaders who assisted to guide Art back into the path from which she had strayed. Nature had bestowed on him one of her rarest gifts, a power of execution which enabled him to fix his most brilliant ideas on paper with the utmost facility. Every man of lively imagination will behold delightful images floating before his mind's eye, and is able to conceive new combinations, or charming groups of figures or landscape; but when he attempts to note them down, the forms change beneath his hand, and the very lines by which he endeavours to embody the thought appear, whilst in the act of rendering them visible and real, to annihilate the images that had presented themselves to his imagination; they are generally weaker, and they rarely correct or improve the original idea. Now with Flaxman there was such a perfect agreement between his ideas and his hand, that (to use a common simile) he noted down his thoughts as with a photographic instrument, and his drawing being the reflex of his ideas, he impressed them on the paper without hesitation or difficulty. The great Raffaelle also possessed this rare gift, whilst invention with most men is the result of a succession of ideas, rather than an uninterrupted stream of inspiration. Endowed likewise with a delicate perception of all that is truly excellent in Art, Flaxman followed the pure style of the Greeks, and remained constant to it throughout life. He may sometimes be accused of a certain hardness of outline, but this defect was only occasional, and may well be pardoned in one who has presented us with so many beautiful compositions; they are full of expression, and at the same time, whilst grouping the various images described, he kept close to the words of the poet, whose conceptions he has clothed in visible forms. I must remind the reader of the difficulties with which Flaxman was beset in a period of transition, when, from the fear of falling into mannerism, he preferred throwing himself into the opposite extreme. He was like one climbing a steep

mountain, and obliged to traverse a narrow path, with a frightful precipice below, and a wall of stone rising abruptly above him; when he began to totter at the edge of the precipice he clung closer to the rock, and looked well before him to secure a sure footing, before taking another step.

The first work that made him known to the public was a series of illustrations from the "Divina Comedia" of Dante, which appeared in 1802. The undertaking was extremely difficult, and had hitherto been abandoned by all who had made the attempt. The allegorical meaning of the Comedia had until then been the part least appreciated, but about this time it became the subject of the most recondite study; and this new interest that had been awakened drew public attention to the poem which had been formerly regarded with indifference, and which was now exalted to the skies. The subject next chosen by Flaxman was the poems of Homer; this was still more successful, as a greater number of persons were interested in the stories of the heroic age there described than in the poem of Dante. Its publication was followed by illustrations of Aeschylus, whose grand style of writing afforded Flaxman an opportunity of indulging his own enthusiastic admiration for the style of composition of Michael Angelo. This work was still more appreciated than the two former, and was considered his finest production. His illustrations of Hesiod appeared much later; and in these he united his early vigour of thought with an almost Homeric sweetness of expression; thus confirming his well merited reputation. A false report was current in his lifetime that a jealousy had arisen between this distinguished Englishman and Canova, but I can vouch for the fact that no such petty feeling could have existed in either of these men, who were superior to the common herd of their admirers. They were both too conscious of their own dignity, and had too reciprocal an esteem for each other, to admit any such feeling. Each could afford to rest satisfied in his own sphere. Canova, with his seductive grace, obtained a majority of suffrages; whilst Flaxman was revered and preferred by all lovers of a pure style in Art, and by the learned.*

I shall conclude this category of remarkable painters with the name of Domenico Antonio de Seguivira, a Portuguese. Whilst very young, he showed an aptitude for painting, and one of the ministers of the Queen of Portugal, perceiving the talents of the boy, and the gifts which nature had bestowed on him, sent him, at his own expense, to study in Rome. His inclinations had led him in early life to Rembrandt and Guercino, but, on his arrival in Rome, he was struck by the paintings of Antonio Cavalucci, whose works I have already described as resembling those of Correggio. Seguivira endeavoured to imitate them, and executed several pictures in this manner. On his return to Portugal, in 1800, he had many opportunities afforded him for the display of his powers in large composition, but I cannot speak of them from personal knowledge. At an advanced period of life he wished to revisit Italy. He was in Paris in March, 1825, and reached Tuscany in 1826, whence he proceeded to Rome. He here returned to his early feeling for Art, following Rembrandt, or rather

Dietrich, though with more classical taste. He discovered new effects of light, and added good colouring and originality to his compositions. King John VI. of Portugal showed his appreciation of his merits, and his successor, Don Pedro, bestowed on him the title of Chevalier, and made him chief painter of S.M.T.F. He used the influence he possessed well, and all those students who were sent to Rome by the Portuguese Government were taken by him under his special protection.

PORTRAITS.

If ideal composition takes the highest rank in painting, the second is conceded to that which represents man as he ought to be rather than as he is. From this we descend to scenes of rural life, or the interiors of ale-houses, in which lively traits of character, and even satire, are introduced. Portraiture was always considered a separate branch of the Art, and whilst, as a representation of an individual, it gratified the feelings of relatives, friends, and acquaintances, it became immaterial whether the picture was unknown or forgotten by the rest of the world. If discovered to possess merits as a painting, artists and connoisseurs never failed to admire its truth of imitation, or excellence of execution; as in the portraits by Titian, Vandyke, and Rubens, whose works are looked on with admiration, without caring who they represent—the last question asked in such a case. As Reynolds chiefly painted portraits, he considered the isolation of this class of painting an injustice, and he thought it possible to raise portraiture to the same rank with historical pictures, by breaking down the barrier which separated them. This was like a new discovery, and could not escape the sagacity of the celebrated Burke, who, in his eulogy of the great artist, expresses himself in these words:—

"In taste, in grace, in facility, in happy invention, and in richness and harmony of colouring, he was equal to the great masters of the renowned ages. In portrait he went beyond them; for he communicated to that department of the Art in which English artists are the most engaged, a variety, a fancy, and a dignity, derived from the higher branches, which even those who professed them in a superior manner did not always preserve when they delineated individual nature. His portraits remind the spectators of the invention of history, and of the amenity of landscape. In painting portraits he appears not to be raised upon that platform, but to descend to it from a higher sphere."*

The above observations could not have been more suggestive of the truth, for they not only draw attention to the fact that Reynolds painted ladies and children with grace and refinement, but that his portraits likewise contain whatever is most appropriate to express the type of youth and gaiety. When painting men, he endeavoured to give the attitude and expression in accordance with the general character and physiognomy of his sitter; and although he aimed principally at obtaining a correct likeness, he contrived to introduce such incidents into his composition as to form the episode of a story. It required great judgment and delicacy of taste to avoid falling into affectation and exaggeration, but an end was thus put to the symmetrical compositions of former days, in which whole families were to be seen drawn up in a line, facing the spectator, much as the goods of a shopkeeper might be displayed on a counter. At a later period Sir Thomas Lawrence was distinguished for the manner in which he followed, and even enlarged upon, this ex-

* [In allusion to the illustrations of Homer, Allan Cunningham remarks in his life of the sculptor:—"It has been said by one who was frequently in Flaxman's company during the making of the Homeric designs, that his confidence at first was so great, he transcribed the subject from the Greek vases, adapting them to his purpose: but that he soon became more confident—ventured to forsake those venerable models, and trusted to the resources of his own imagination."—ED. A.-J.]

* See "Life of Edmund Burke," by J. Prior. His eulogy of Sir J. Reynolds. 2nd vol., p. 190.

ample; and, in his works, he may be said to have risen to the dignity of historical composition, and to have departed from the limits of mere portrait painting. He will, at any rate, be always reckoned among the most illustrious painters of his time.

From this survey of the history of painting we may draw the conclusion, that the art had revived under the repeated efforts of men of genius, and had continued its development in a remarkable manner, in the direction given by David: but a gradual deterioration took place afterwards, when it fell into the hands of artists who did not comprehend the spirit, but only strove to copy the external forms, of ancient works, and the constant repetition of this servile imitation ended by disgusting the public, and brought the system itself into ridicule, under the opprobrious term of *Antico-mania*. When innovations are once started, it is not easy to stop; every one thinks himself at liberty to put forward his own peculiar project, and many who now perceived that high Art, as revived by David, had ceased to be relished by the public, selected subjects taken from rural life, whilst others painted scenes of romance. Troubadours were once again called into existence; and even the least interesting incidents of common life became subjects for the painter. It must not be supposed that I would wholly exclude this secondary class of paintings, but I can neither discover their great charm, nor award to them the praise due to works of the first category, which had so important an influence on the progress of Art. Artists at length ventured to invent new subjects for their pictures, citing David as a precedent; forgetting that though the incident recorded by him in his picture of the *Horatii*, had not been described by any author, yet that the action represented, must, in all probability, have really preceded the fight, and was strictly in accordance with the manners of the time; his choice of a subject, therefore, was approved of by the public, and considered a well-imagined prelude to the battle of the *Horatii* and *Curatii*. But such license, when devoid of all reasonable grounds of probability, is prohibited by the rules of true Art, and we are therefore favoured with a number of disgusting allegorical pictures, the offspring of troubled dreams and ill-digested learning, and always produced in a spirit of adulmentation. Many extraordinary compositions now appeared, which were impossible to comprehend, because the personages represented, as well as their costumes, were the painter's own invention, and the most learned connoisseurs were puzzled by scenes taken from romance, from some fiction or popular tale. Artists even arranged groups, according to their fancy, and afterwards sought for names by which to baptise their pictures; so that the satirical saying intended to throw ridicule on certain musical *dilettanti* might be applied to them: "*The music first, and then the words.*" Such an offence against the legitimate use of Art could never have occurred in the good period, or, if it had, it would have called down heavy censure; but it was the natural consequence of refusing to stoop to the description of any particular historian or poet. Although it would be well if the artist were to exhibit his skill in achieving another victory on the same field with the poet, the lawgivers in matters of taste belonging to every country cried—*"Liberty! Liberty!"* and that Genius should not be fettered; until Genius, bewildered by these cries, believed in them, and amidst his self-satisfaction, dropped asleep. In Germany, where the question was supposed to have been more thoroughly investigated,

it was believed that by returning to the manner of Giotto and Cimabue, and even to the sculpture of Niccolo and Andrea Pisano, success would be unfailing; and as the glory of the great century of Art had sprung from the school founded by these men, so many actually imitated their pictures in drawing, composition, and even effects of colour. Thus pictures no longer resembled nature, but were reproductions of paintings when the art was in that state of degradation to which it had fallen at a period when it still wanted most of those eminent qualities it afterwards gained. It is hardly worth my while to attempt to refute such reasoners; I can perfectly appreciate the heroism of men who are eager to sacrifice themselves, and of those who vie with them in the continuance of this self-immolation, in the hope that, in the course of a couple of hundred years or more, the true school of painting may be born again. Such men despise the simpler expedient, of taking advantage of the experience of past ages, and calculating the slow and toilsome progress of our ancestors, who might serve as guides to lead us by a shorter and easier route, which is likewise pointed out by reason. I must not omit mentioning that the followers of this school call themselves Purists, and agree to divide into various sections; some adopt a less antiquated method, and only go back as far as the celebrated *Fra Angelico da Fiesole*—an excellent selection, if they would add the qualities which painting has gained since his time; but, on the contrary, all their works, whether great or small, are like miniatures painted according to a certain rule, and most of them look like copies from the works of that exalted genius, but without his innocence and purity of expression: this cannot be transmitted through the mind of the mechanical copyist, who can only see the surface, and who, lost in ecstasies of dull wonder, cannot penetrate beneath, to discover the source of his own delight, or the cause of his emotion. The theories of this school of German Purists will never meet with general acceptance, because there always remains a certain uneasy and restless feeling in the spectator like that of an unsatisfied desire. A distinguished artist, however, of this very nation, but who, from his excessive modesty, laboured in obscurity, has shown by his example that the true end of Art may be attained by other and more direct means. The German, Schlick, painted in 1808 a full-length likeness of the daughter of the minister Von Humboldt; she is represented in a simple and graceful attitude, playing the guitar. He treated his subject in a masterly manner, and proved that though nature ought to be followed under the guidance of the great masters, she never can be reached by a servile imitation of their works. Schlick afterwards produced a simple and agreeable composition in the purest taste, in which he represented Apollo among the shepherds; besides these he painted other magnificent works. But envious Fate cut him off in the flower of his days, and I am only surprised that his countrymen, as far as I can learn, have never rendered him justice.

I cannot quit these notes and reminiscences without adding, that it is possible I may have still omitted the names of some of those who lent their aid towards the revival of the Fine Arts, but this omission is involuntary, and I am not aware of having done so.

I have likewise omitted some distinguished artists of this time, because my aim was not to compose a complete history of the Fine Arts, but only to record the names of those who were most assiduous in that difficult undertaking, the accomplishment of a most desirable reformation.

REFORM OF THE PATENT LAWS.*

LET US now consider what amendments are necessary in order to render the Patent Laws more consonant with the spirit of the age, and more conducive to the welfare of inventors.

1. *Fees should be reduced.*—There is a growing opinion that it is unjust and impolitic on the part of the state to exact any payments from patentees, beyond those absolutely necessary to support the office in which the business is transacted. It is anomalous, that in an age like the present, which has witnessed the abolition of all duties standing in the way of moral or intellectual improvement, that taxes for fiscal purposes should be exacted from the improvers of the Arts. No other nation demands such heavy payments for patents as England. In France the only charge is £4 per annum. In America a patent for seventeen years costs only £10. The author of a new book acquires a long copyright at the cost of five shillings; the inventor of a new printing press must pay, for a less term, £175. If, as some persons think, or rather affect to think, patent inventions are mischievous, the principle of strangling them by heavy triennial and septennial payments will answer the desired end; but, in mercy to the inventors, it would be preferable to commence with a heavy fee, and so scare them away, rather than entice them to ruin by the well-spread snare which is set for them. No man can benefit by a patent without at the same time benefiting the public, since it is they who remunerate him for its use. It is, therefore, unjust to amerce in heavy penalties the successful patentee, and cruel to extract from the unsuccessful schemer payments in the nature of taxes, and apply them either to the building of a splendid edifice for the transaction of patent business, or to the general purposes of the state. £5 on each application, and £5 more on each grant, ought to be the maximum amount; and after the rectification of the office expenditure, with the increased business that would arise, these sums would be amply sufficient to defray the necessary costs of administration.

2. *The duration of the patent should be extended to seventeen years.*—The American government has recently extended patent right from fourteen to seventeen years, on the ground that the former term had proved in practice to be insufficient to remunerate the patentee of any important invention. It must be borne in mind that in proportion to the intrinsic merit of any discovery, so is the opposition it is sure to sustain. The greater the novelty, the greater the prejudice. A little ephemeral improvement may find success at the outset, but a new process or machine which supersedes the old plan, or renders worthless costly plant, will not be adopted hastily, in spite of all the advantages it can show. Men hesitate to discard the old before the new has been well tried and proved; and what are seven, ten, or even fourteen years in the history of our staple manufactures? It is an admitted fact that very few patent inventions come into operation under seven years, and seven years' royalties fail to reward the patentee for the anxieties, labours, and cost of the preceding inactive period. One of the most successful and important inventions of the period may be cited as a case in point. The introduction of the sewing-machine into this country is due to Mr. Thomas, who in 1846 purchased the patent, and expended large sums in improving the machine, which was then in a crude state, with a view to employing the invention in the manufacture of stays. He had no sooner brought the machine to some degree of perfection than, by an extraordinary coincidence, another mode of uniting the seams of stays was discovered—viz., by seaming them in the loom—so that the original purpose for which the sewing-machine was bought no longer required its agency. The consequence was that the sewing-machine remained dormant for more than seven years. The public did not respond to the first attempts made to bring the machine into use for other purposes, and the patentee wisely bided his time, and waited until the public had learned the value of the instrument. When the sewing-

* Continued from p. 35.

machine again came before the public, the most violent efforts were made to condemn it. Trade combinations were formed, masters were threatened, and riots occurred through its introduction. Then came the usual concomitant to all valuable patents, expensive litigation, while in other quarters apathy and prejudice were not less dangerous foes. Had the patentee been less energetic, or in needy circumstances, the invention might still be slumbering; but Mr. Thomas overcame all opposition, and succeeded in establishing a new and surprising industry. The sewing-machine is now a necessity, and in many branches of trade wholly supersedes hand labour. It is destined to still more extended uses, for the time is not far distant when it will be found in every decent dwelling. That the patentee, even in the limited period of six or seven years, met with such success as to repay him amply for his outlay, is due to fortuitous causes, and to the extraordinary merits of the invention, and forms no argument against extending the term of duration of patent right. The Privy Council has the power of extending patents, but the cost of the application, and the stringent rules on which the council acts, prevent many applications. A longer term than fourteen years can scarcely be prejudicial where the invention is of no utility, and will certainly be of immense advantage to the meritorious inventor. We think the term ought to be seventeen years.

3. *There ought to be a preliminary examination into the novelty of inventions before issuing the patent.*—One of the essential requisites for the validity of a patent is its novelty. A flaw in this respect is commonly fatal. Now, from the fact that inventors are, and must almost necessarily be, men of enthusiastic temperaments and bigoted opinions, it is unsafe and unwise to leave them with discretionary power to search into the novelty of their ideas or not, as may best suit their interests. A patent confers legal rights, which may be set in action to the great injury of individuals and the public detriment, either by exacting royalties, or by preventing the free use of public property. It is contrary to the statute law to grant more than one patent for the same invention, and the state ought to be no party to the perpetration of what is a legal fraud, by granting patents over and over again, as it does now, every year, for one and the same invention. To shut its eyes to this notorious evil, while it opens its hand for the reception of fees, is an attitude not becoming to the official dignity of this great nation. It is true the Patent Office says, "Search yourselves, dear children: we guarantee nothing; we take your money to-day, and will take that of somebody else to-morrow for the same idea; therefore search, and satisfy yourselves;" but since the votaries of the Office will not search, but rush headlong into danger, it does not seem too much to expect from the guardians of our morals and the protectors of our purses that they should interpose some checks on unlawful practices, and render ignorance at least no longer an excuse. It often takes less time to procure a patent than to search into existing specifications, and the sanguine inventor who fancies his fortune depends on the success of his idea, is soon alarmed at the suspicious similarity he discovers in the few documents he reads in the library, and hastens to abandon a pursuit so fraught with danger. He might chance to stumble on the identical plan he seeks to patent—chapter and verse in the next page—and find all his hopes annihilated, and all his castles in the air ruthlessly demolished. Human nature is frail, and inventors are fallible like the rest of mankind. They are always loath to see anything which can interfere with their cherished projects. Even a series of costly law-suits will fail to convince them that one pea is very like another. It has been shown that the investigation made by the Crown officers is purely formal; it does not even profess to be an inquiry into the novelty of the invention submitted, but is simply limited to rules of practice, in nowise affecting merits. The duty of properly inquiring into applications for patents, could not devolve on any men less qualified to discharge it efficiently than counsel learned in the law, and overburdened with professional labours. The task should be confided to men acquainted with scientific subjects, and their duties might be restricted to comparing specifications one with another, and to making a report to the Commissioners on the expediency of granting the application.

From the decision of the Commissioners an appeal should lie to the Court of Patents, there to be final. To carry out this arrangement, it would be necessary to abolish granting protection on provisional, or, in other words, *inchoate specifications*. No examination of an effective character could be conducted in the absence of a detailed specification of the subject-matter and of the claims. This course of requiring a full description to be filed, in the first instance, involves no difficulty, and inflicts no hardship. When a man has invented something, he can surely describe and define it; until he does so, it cannot be held that he is entitled to any protection. If his invention be immature, he has only to wait until he has perfected it. In all other countries save England this full and final specification is required in the first instance. But it may be said that it is sometimes necessary to make models, and try experiments, before the specification can be drawn; and how are these things to be done in safety? Practically and generally we reply, they may be done in secrecy and safety. The most elaborate machine may be constructed in separate parts, by mechanics ignorant of the end they are proposed to answer, even where there may be reason for adopting such caution; but in entrusting the making of a machine or model to a respectable house of business, there is little cause to fear unfair dealing. The law even now will interpose in cases of fraudulent appropriation of the discoveries of others, and will declare the wrong-doer to be a trustee for the real inventor. A case precisely of this nature occurred about 1846 (the Queen v. Teychenné), where it was held that the defendant was a trustee of the patent for the inventor of a process of indurating stone, who was a Frenchman. The Court of Patents should be empowered to deal peremptorily with cases of this kind, and we should then hear nothing of fraudulent appropriations. The benefits accruing to inventors from the mere preparation of a complete specification are so great, that they counterbalance any supposititious risks of occasional evil. In the United States of America the applicant for letters patent is required to deposit a model of his invention, whenever the subject admits of its being made, and this model is retained in the Patent Office for the instruction of future inventors. We are inclined to think such a course might be adopted in this country with advantage.

In return for a seventeen years' patent, obtained at a cost in fees of £10 or so, the additional cost of preparing the model could hardly be demurred to. Perhaps it would be feasible to make the deposit of a model a condition for keeping the patent in force beyond three years. If the patentee at the end of that term objected or neglected to send it in, the patent might lapse, as it does now when the fee is not paid. The above changes would necessitate the erection of a suitable Patent Office. The present establishment does not reflect credit on the country; it is crowded, inconvenient, and totally unsuited for the purpose. The free library is so blocked up with books and boxes that there is literally not standing-room sufficient for readers—or rather, would-be readers—who are driven into dark corridors, and jostled in a most unseemly manner. But as it appears from the report that the selection of a suitable site for the erection of a Patent Office is under the consideration of "my lords" of the Treasury, and has so been any time during the last five years, it may come to pass, in another five years or so, that a proper edifice will be secured; and with the handsome balance in hand, there ought to be no difficulty in procuring it.

Another reform required, of minor importance, is the reconstruction of the commission for administering Patent matters. It is composed of the Lord Chancellor, the Master of the Rolls, and the Attorney and Solicitor-General—all of whom are incapable, from the nature of their avocations, of applying either time or thought to the conduct of the Patent Office. The Act of Parliament enables the Crown to nominate other persons to the commission, but hitherto

this power has not been exercised. It would be judicious, we think, to add to the commission one or two names of scientific repute, or to appoint an acting commissioner, or deputy commissioner, with full powers to deal with all the business of the commission, subject to the control of the superior commissioners. At present the chief responsibility of the commission devolves on the officer called the Superintendent of Specifications; and from the zealous and efficient manner in which he has performed the work committed to his care, it might be advisable to appoint him acting commissioner, charged with the superintendence of the examiners, and with the general conduct of the department. But these are matters of detail on which it is not necessary to dilate.

The Court of Patents.—A patent has been defined to be merely a right to bring an action at law, and the definition is far from being erroneous. Long, tedious, and expensive litigation too often attends the meritorious invention. The higher its intrinsic merits, the greater the probability of contention, for men do not in general fight about straws, or waste their money on frivolous objects. Nearly all our important inventions have gone through the fiery ordeal of the law. Litigation may not be wholly avoidable, but that it should be so complicated and so ruinous in its results arises from defects in our jurisprudence, not referable to the subject under dispute, but springing from the tortuous practice of our courts, and the numerous processes through which a suit may be carried before receiving final decision. The costs of many patent suits have exceeded £20,000. The House of Lords, in the last session, gave judgment in a case (Bette v. Menzies), in which it is stated that the litigants have been trying the question during the last seven years, at an expenditure of a sum quite equal to that named.*

The orthodox mode of commencing litigation is by a bill in Chancery. The court directs an issue to be tried in a common law court, and the verdict given is generally appealed from. The matter then is adjourned to the court sitting *in banc*, and a new trial is frequently ordered. Whether this be so or not, the judgment of the four judges sitting *in banc* can be appealed from to a Court of Error, and the decision of the Court of Error may be brought under the judicial action of the House of Lords. Thus "Alps on Alps arise." A little manœuvring will enable either party to prolong the contest for five, six, and even seven years. In the meantime injustice is done either to the patentee, who is virtually denied the full exercise of his rights, or to the alleged infringer and the public, who are prevented from enjoying in peace that to which they may have a clear right and title. The remedy for these abuses is to give to a Court of Patents exclusive jurisdiction in patent proceedings. The court should be constituted just as the Court of Probate is now; the judge ordinary should try all issues of fact. From the verdict in his court an appeal should lie, in the last resort, to three judges, viz., the Chief Justices of the Queen's Bench and Common Pleas, and the Chief Baron of the Exchequer. To this court should be delegated the power now exercised by the Court of Chancery, of granting injunctions and of repealing patents, together with the hearing of oppositions, and appeals from the decisions of the commissioners. The cost of maintaining the court would not exceed £10,000 per annum; and whether this amount were wholly defrayed by fees from litigants, or from the Consolidated or Patent Fee Fund, the benefits it would confer on the manufacturing public would amply compensate for threefold the expenditure. At present patentees, on the one hand, are deprived of their rights, because they lack courage or means to go

* Lord Chief Justice Cockburn, in the course of a recent long patent case, made a few forcible remarks on the necessity of providing some fitter tribunal than our ordinary law courts for the trial of such causes; and it has been frequently stated by other judges that a special court for patent matters is urgently required. The Court of Chancery, under recent powers, has taken on itself the determination of matters of fact by the help of a jury; but this court is, from inherent faults, totally unsuited for the solution of legal scientific difficulties, which demand, and must ultimately obtain, a special court for their determination.

to law; while, on the other hand, the public is frequently mulct of enormous royalties, without a shadow of legality, because individuals are afraid to enter upon the defence of their rights while the law is so uncertain and so devious. These, then, are the principal amendments required to be made in legislating with a view to the improvement of the Patent Laws. No trivial alterations, no paltry reductions, will satisfy the public. It were better to abolish all protection for improvements in the Arts, than to leave intact a system which practically becomes a mere auxiliary to the Inland Revenue Office for raising taxes, and which, in reality, is nothing but a mockery, a delusion, and a snare.

Copyright in Designs.—No amendment of the Patent Laws would be complete without a revision of the laws affecting copyright in designs, which equally require extensive modifications. Prior to the year 1842, there was no legal protection for designs in textile fabrics, paper-hangings, or in the multifarious materials to which ornamental design is applied. Hence arose a state of things exactly the same as would result from the abolition of the Patent Laws. Piracy was rife, and ingenuity was cramped. Our Art-manufactures were confessedly at the lowest ebb, and in matters of taste we were either copiers of the French, or servilely followed in the beaten path of conventionalism. There was no protection for originality, and therefore no stimulus to its production. If a calico-printer went to the expense of procuring a new design, it was immediately copied, if it had any merit, by all the rest in the trade. If a Birmingham manufacturer brought out a novel trinket, or applied a new ornamental pattern to some small article of utility, he was robbed of the reward due to his ingenuity or enterprise; and the most barefaced injustice was practised with impunity. Sir Emerson Tennent was mainly instrumental in bringing about legislation, which put an end to practices so destructive to moral feelings and so injurious to trade. By the Act 5 and 6 Vict., cap. 100, a copyright, or property, is given to the author or proprietor of any new or original design, for ornamenting any article of manufacture or substance, for various terms, varying from five years down to nine months. The Act has worked remarkably well, and has thoroughly answered the purpose for which it was intended. Piracy, instead of being the rule, has become the exception in trade, and is rarely heard of in those manufactures in which before it was so common. The Act gives a summary jurisdiction to any two justices of the peace, with power to inflict penalties from £5 up to £30 for each offence. The duration and the cost of the protection vary with the nature of the material to which the design is applied, according to a somewhat capricious scale, as follows:—

Class.	Copyright.	Fee.
1. Articles composed wholly or chiefly of metal	5 years.	£ 1 0 0
2. Do. wood	3 "	1 0 0
3. Do. glass	3 "	1 0 0
4. Do. earthenware, bone, papier-mâché	3 "	1 0 0
5. Paper-hangings	3 "	0 10 0
6. Carpets, floor and oil cloths	3 "	1 0 0
7. Shawl patterns, printed	9 months.	0 1 0
8. Shawls not comprised in above	3 years.	1 0 0
9. Yarn, thread, or warp, printed	9 months.	0 1 0
10. Woven fabrics patterns, printed	3 years.	0 1 0
11. Woven fabrics, furnitures	3 years.	0 5 0
12. Woven fabrics not above comprised	12 months.	0 5 0
13. Lace, and all other fabrics	12 months.	0 5 0

Sculpture.—By the Designs Act of 1850, a protection of a nature similar to that granted for designs for ornamenting articles of manufacture is granted to sculpture, models, copies, or casts of the whole or part of the human figure, or of animals, for the term, or unexpired part of the term, during which copyright in such sculpture, models, copies, or casts may or shall exist under the Sculpture Copyright Acts; and the fee for registering the same is £5. To obtain protection, it is necessary that the design should not have been published either within the United Kingdom or elsewhere previous to registration; that every article of manufacture should have thereon or attached thereto the word registered, and the date of registration.

By another Act provisional registration may be effected for all designs for a fee of 1s. This lasts

six months, and may be extended by the Board of Trade for a similar period. Sculpture cannot be provisionally registered. Now, the scale of term of protection is exceedingly arbitrary and absurdly capricious. With the exception of sculptures, there is no fee which can be called extravagant; but a little more uniformity with regard to materials *eiusdem generis* might be desirable. But it is difficult to discover on what principle such great differences arise in the terms of protection. Why designs, when applied to articles of metal, should be thought worthy of a longer term of protection than when applied to wood, glass, or papier-mâché, is not apparent to our obtuseness. There certainly may be as much merit in carving wood or moulding glass as in casting metal. The designer of an elegant vase or beautiful tazza must be contented with three years' protection, while the ornamentation of a snuffer-tray, or producer of a new letter-clip, can enjoy the more ample period of five years' protection. A fender may be registered for five years, while a marble mantel-piece, of the most elaborate ornamentation, can only be protected for the minor term of three years. It is complained that the term allotted to printed shawls, of nine months only, is inadequate; and it may readily be imagined that Paisley and Norwich manufacturers are not inclined to be extravagantly liberal in procuring designs for their shawls, when a single season bounds the term of copyright. Why, by all that is consistent, should a design for bed furniture, or a chintz chair-cover, be protected for three years, while the shawl design has only nine months? Then again, designs in lace are limited to twelve months, while those for a common teacup, or willow-pattern plate, can be registered for three years. But the greatest anomaly is that of the fee for registering sculpture, viz. £5. It is probably well known to most readers of the *Art-Journal*, that under an Act of Parliament of George III., a copyright of twenty-eight years is granted in respect of new sculptures. This Act is intended for the protection of what may be called sculpture proper, such as busts, figures, and bas-reliefs. But of late years there has sprung up an art of sculpturing, or moulding, small statuettes, busts, and figures, in materials other than marble or stone, such as Parian, porcelain, or other ceramic wares. Now, the Act of 1850 was intended to afford protection to these numerous and often beautiful productions; yet the comparatively high fee of £5 is demanded for them. So that while offering protection, the price virtually forbids the acceptance of it. Clearly, this fee ought to be reduced, so that full scope may be given to a beautiful art, quite as worthy of cheap legal recognition as the kindred arts of designing. On the whole it appears to be very desirable that the duration of copyright, and the fees payable under this useful Act, should be revised and rendered more equitable. No term of copyright should be less than three years, and for all the more important articles it should be for five years. The fee for sculpture should be reduced to 10s.

No sooner had the Act for Registering Designs come into operation than it was used for purposes foreign to its scope and objects. At that time (1842) there was no medium between the costly patent and the registration for ornamental objects; and hence numberless ephemeral productions were registered under the plea of being novel in ornamental design, whereas in truth the object was to obtain protection for some mechanical principle or contrivance. With a view to provide for the registration of these little articles of utility, another Registration Act was passed in 1843 (6 and 7 Vict., cap. 65), whereby a copyright of three years was given to the author or proprietor of any new or original design for the shape or configuration either of the whole or of part of any article of manufacture, such shape or configuration having reference to some purpose of utility, and whether made in metal or any other substance. The Act limits protection to the shape and configuration, and excludes material, mechanical action, principle, contrivance, application, or adaptation, except in so far as these may be dependent upon, and inseparable from, the shape or configuration.

It is easy to perceive that very little is gained by registering under this restrictive phraseology.

Ornamental shape is the subject of registration under the former Act, and there was no need of a new law to define this. When protection was denied to ought but shape, which, generally speaking, is of value only when ornamental, the whole virtue of the Act was taken from it, and it was left a mere *caput mortuum*. What might have been a most excellent provision for securing property in the thousand and one little contrivances which minister to our comforts, which are beneath the dignity of a patent, and which are more useful than ornamental, is on the contrary a stultifying measure, holding out only a delusive snare. For it is obvious that in nine cases out of ten, where protection is given to shape, that the configuration may be readily altered, while the principle involved is carefully retained. Many inventions have been registered under this Act, and in consequence of its very restrictive language, have been infringed with impunity. A notable instance was that of the child's "perambulator," now so common. It was originally registered under this Act; and as soon as it became popular, the registration was evaded in all quarters, because nothing was easier than to alter the shape, while retaining all the distinctive features of the carriage. Another instance is to be found in the luggage label with an inserted metallic eyelet. This had a large sale on its first introduction, but being registered only, was speedily made in disregard of the supposed protection, and it was held in a court of law that it did not come within the meaning of the Act. It is just as desirable now as it was in 1842 that there should be some means of protecting articles of utility, without the necessity of obtaining a patent. It seems ludicrous to apply for a parchment patent under the Great Seal for a new nut-cracker, or a beetle-trap, or bootjack; yet such contrivances are highly useful, and are sometimes very remunerative. Then, to require a fee of £10 for the registration of an article of this kind is manifestly too high. If the Act were amended by omitting all that part which restricts protection to form, the term of copyright extended to five years, and the fee reduced to £2, it would tend to drain off the Patent List many of those comparatively trifling inventions which now disfigure it, and become one of the most valuable, as it now is the most worthless, of the laws relating to copyright.

THE INTERNATIONAL EXHIBITION.

FRANCE v. ENGLAND.

THE Emperor has closed the International Exhibition gracefully and worthily; but it is for the honour of France, and not of England. At South Kensington the affair was brought to an end by a crush to get out of the building, about four o'clock on a dreary November evening. The only sounds that greeted public and exhibitors were the warnings of the police to "keep moving," and the occasional responses, "Pray don't push!" During some days, at the end of January, 1863, a clerk handed a medal across a counter, kept a printed circular as a receipt, and—*tout est fini*. It is not to be supposed, however, that manufacturers entitled to honours have gone for these medals themselves; that duty devolved on the porters of the several establishments. Many remain "on hand," and in course of time, no doubt, will be treated as forfeited pledges. So ends the "dismallest" page in the history of British Art-industry: it is a record of our shame, and France will not let us forget it. In the grand Hall of the Louvre, at the end of January, 1863, took place the distribution of recompenses to the successful exhibitors. On a platform was the throne, surmounted by its velvet canopy and its golden eagles; the great officers of the Crown, and the general commanding the Imperial Guard; the ladies and officers of the Emperor and Empress's households; the ministers, the members of the Privy Council,

the marshals, the admirals, the Grand Chancellor of the Legion of Honour, the Princes and Princesses of the imperial family, *the wives of the exhibitors*, the Cent-Gardes, in corset, helmet, and jack boots—all were there. The Emperor having taken his seat, Prince Napoleon read the Address. The Prince observed that the decorations of honour given to the exhibitors were another example of the equality which allows merit of every kind to be honoured, without distinction of rank or profession. The Emperor then addressed the assembly—those who were to receive honours, and those who were the witnesses of the awards. His speech is so pithy, eloquent, and expressive, that we consider it our duty to print it:—

"Gentlemen.—You have worthily represented France abroad. I thank you for having done so, for universal exhibitions are not mere bazaars, but striking manifestations of the strength and genius of nations. The state of society reveals itself by the more or less advanced degree of the various elements of which it is composed, and, as all progress advances in the front, the examination of a single one of the multiplied productions of intelligence suffices to enable us to appreciate the civilisation of the country to which it belongs. Thus, when at the present day we discover a simple object of Art of ancient times, we judge from its greater or lesser perfection with what period of history it is connected. If it deserves our admiration, it is certain that it dates from an epoch when well-established society was great in arms, in eloquence, in science, and in Art. It is, therefore, not indifferent for the task reserved to France to have placed before the eyes of Europe the produce of our industry; it alone, in fact, testifies to the state of our moral and political condition. I thank you for your energy, and for your perseverance in rivalling a country which had taken the lead of us in certain branches of labour. Behold, then, realised at last that formidable invasion of the British soil so long predicted! You have crossed the Channel; you have boldly established yourselves in the capital of England; you have courageously wrestled with the veterans of industry. This campaign has not been without its glory, and to-day I come to award recompense to the brave. This species of war, which has no victims, has more than one merit. It excites a noble emulation, leads to those commercial treaties which bring nations closer to each other, and dissipates international prejudices without weakening the love of country. Out of these material exchanges arises a still more precious exchange—that of ideas. If strangers may envy us many useful things, we have also much to learn from them. You must, in fact, have been struck in England by the unrestricted liberty allowed to the manifestation of all opinions as well as to the development of all interests. You have observed the perfect order maintained in the midst of lively discussions and of the dangers of competition. It is because English liberty always respects the principal bases upon which society and power rest. From this very fact it does not destroy, it improves; it carries in its hand not an incendiary torch, but one that sheds light around, and, in private undertakings, individual energy, displaying itself with indefatigable zeal, relieves the government from becoming the sole promoter of the vital strength of nation. Thus, instead of organising everything, it leaves to each the responsibility of his own acts. It is on these conditions that England enjoys that wonderful activity, that absolute independence which she possesses. . . . Thus every one will have fulfilled his duty, and our passage on this earth will not have been a useless one, as we shall have bequeathed to our children great works accomplished and fruitful truths raised upon the ruins of decayed prejudices and of hatred for ever entombed," &c. &c.

The Minister of Public Works then called out the names of the exhibitors to receive the decorations which were awarded to them. The candidates advanced, had their respective merits proclaimed, and were decorated.

THE TURNER GALLERY.

ULYSSES DERIDING POLYPHEMUS.
Engraved by E. Goodall.

The story of Polyphemus is referred to by both Greek and Latin writers; the "Odyssey" of Homer relates it most fully. Ulysses, returning from Troy, ventured near the coast of Sicily, where dwelt the race of Cyclops, of whom Polyphemus was chief. In order to explore the island, Ulysses landed with twelve of his companions and an abundance of wine and provisions, and took temporary refuge in a cavern, where they were discovered by the "king" of the place, who at once satisfied his hunger by devouring two of the intruders. Others followed in succession, for the band were imprisoned in the cave, Polyphemus having driven his flocks and herds into it, and then closed up the entrance. Ulysses, considering that his own turn to help in supplying a meal would soon come, remembered the wine in his possession, and so plentifully plied the giant with it that he became intoxicated and fell asleep, when the Greek thrust a lighted firebrand into his only eye. Blinded as he was, and smarting with pain, he still kept guard at the mouth of the cavern, sitting with hand outstretched to catch any object which might endeavour to elude him. Ulysses and his remaining companions contrived, however, to escape, by creeping out under the bodies of the animals, as they went forth to feed on the mountains; and, having safely reached their galley, the fugitives turn round and hurl taunt and defiance at their baffled enemy:—

"Now off at sea, and from the shallows clear,
As far as human voice could reach the ear,
With taunts the distant giant I accost—
Hear me, O Cyclop! hear, ungracious host!
'Twas on no coward, no ignoble slave,
Thou medit'st thy meal in yonder cave;
But on the vengeance fated from above
Doomed to inflict, the instrument of Jove.
Thy barbarous breach of hospitable bands
The god, the god revenges by my hands."

"These words the Cyclop's burning rage provoke,
From the tall hill he rends a pointed rock;
High o'er the billows flew the masy load,
And near the ship came thundering on the flood;
It almost brushed the helm, and fell before;
The whole sea shook, and refluent beat the shore.
* * * * *
"But I, of mind elate, and scorning fear,
Thus with new taunts insult the monster's ear—
Cyclop! if any, pitying thy disgrace,
Ask who disfigured thus that eyeless face,
Say 'twas Ulysses—'twas his deed, declare;
Laertes' son, of Ithaca the fair—
Ulysses, far in fighting fields renown'd,
Before whose arm Troy tumbled to the ground."

Odyssey, book ix.

Such is the absurd classic legend out of which the painter created this marvellous combination of colour and poetic beauty: and the first thing that must strike the spectator who remembers the story represented, and compares Turner's illustration with it, is that the vessel of Ulysses is decked out as if to take part in a pageant—more like an ancient state-barge than a ship returning from a long and perilous voyage: it is dressed out with gay flags and streamers, and the sails are of a delicate cream colour; the masts and yards are manned by crowds of sailors, who have settled like bees on every available space. At her head sport groups of sea-nymphs, wearing bright stars on their foreheads: at the stern stands the Greek chieftain, holding in his hand a lighted torch, and uttering his defiance of Polyphemus, whose huge form is extended along the lofty rock, in an agony of mingled pain and rage, with one hand tearing his hair, the other closed and uplifted, as if he would at a single blow send the vessel and her crew to the bottom of the waters. At the base of the rocks is seen the lurid glare of fire in the Cyclop's cave; while on the right side of the picture rise, against the setting sun, the dark rudders and sterns of a portion of the Grecian fleet. In colour the picture is one mass of burnished gold, vermillion, azure, and silvery grey; yet all is so well balanced and so harmonious that no tint seems to predominate, and none obtrudes itself.

It belongs to Turner's second period, and was exhibited at the Academy in 1820.

BRITISH INSTITUTION, 1863.

INTRODUCTION.

This exhibition, though destitute of works signal in mark, contains a fair average of pretty, painstaking pictures. The gallery of the British Institution, we are sorry to say, has ceased to be an arena in which men of proved strength can contend, and is now but a quiet retreat where half-fledged genius may try the wing safely. Yet the rooms of the Royal Academy are so inadequate to contain the multitude of really great works which yearly throng for admission, that a supplemental institution, such as the British—opening its doors moreover in these earlier months—should be in a position to confer, even upon artists of established repute, additional honour. Yet strange is it, that either through a certain fatality, or by some actual fault, this gallery in Pall Mall—which during the summer months is the honoured abode of the master-works of the deceased painters of Italy and of England, which season after season has gathered together and displayed the most renowned works of Reynolds, Gainsborough, Etty, and others—passing strange is it, we repeat, that this institution, the favoured resort of the dead, is forsaken by the living, and that thus for high Art, for noble creations which will survive to posterity, this modern exhibition of the spring is found in direct and dire contrast to the summer and autumn gathering of old masters. We speak thus because we feel persuaded that the Hereditary and Life Governors of the British Institution—men of foremost position, of recognised knowledge and experience, deplored, as they must, a fallen fortune—possess even now in their own hands the remedy and redress. Let them break through a slumbering routine, and set to work in active re-organisation. Let them select from their numbers a small but compact "managing committee," composed of men calm in judgment yet pushing in enterprise, and the confidence of the profession, which has been shaken, will be again restored. We hear that matters are even now mending, and we trust in coming years to have the pleasure of hailing, at this long-honoured institution, an exhibition though small yet choice—a collection of pictures which, by their high intent, may show that a government and patronage, administered by the would-be *Meccenas* and *Medici* of England, need not degenerate into empty mockery.

We have, however, already conceded to the present exhibition a good proportion of pretty, painstaking pictures. Such ambitious creations as Mr. BROWNE's "Ishmaelites buying Joseph from his Brethren" (572) are quite exceptional, and deserve commendation for high and unrequited aspiration, rather than for attained success, which still lies far from the artist's reach. And so, giving up all vain chase after high, sacred, or historic Art, the visitor to this exhibition may agreeably surrender himself to the luxury of romance—may dream of the beauty of the "Arabian Nights," drink honeyed draughts from "Lalla Rookh," or fill the harem of his imagination with hours "not too high or good for human nature's daily food." And for the lower and more prosaic phases of his fancy, the dilettante idler will find even still more ample provision. Of subjects domestic, both serious and comic, there is no stint. Of the old Dutch, translated into the modern Wilkie-English, there is profusion. Of the out-door rustic, rough and rude, and likewise polished, there is prolific supply; and of landscapes, prosaic and poetic, nature herself can scarcely pretend to gayer fertility. In succession we will pass each class under review.

HOW HIGH ART MAY GROW SENTIMENTAL.

Michael Angelo painted "Sibyls," Raphael, "Cupid and Psyche," Carlo Dolci, "Poésie," and we moderns delight in "Musidoras," or children whom we christen not "cherubs," but "rose-buds." Of these voluptuous figures or ideal heads, designed as for a book of beauty, or painted for a boudoir, the British Institution has been famed. In the present exhibition, ALEXANDER JOHNSTON'S "Summer" (157) is the most effective. We presume that this beauty is one of a family series, as we have already made the acquaintance of her



W. GOODALL SCULP.

ULYSSES DERIDING POLYPHEMUS.

FROM THE PICTURE IN THE NATIONAL GALLERY

J. M. W. TURNER, R. A. PINT.



sister 'Autumn,' both, we doubt not, first cousins to 'Ceres' and 'Pomona.' They come indeed of a noble race, as if the elements had showered down bounty and benediction on their heads, and the winds of heaven wafted health and happiness. This 'Summer,' indeed, is an incarnation of the season. Her full jewelled eyes are sunshine's smile or shadow's dewy tears; her cheeks are blushing as the western sky; her mouth buds with kisses; her hair, dark on the brow, and falling to the shoulder, bounds the light of a joyous face, as night closes upon day. This ideal head is painted broadly and boldly, with a sketchy hand, and a free, full brush. Mr. Frost's 'Musidora' (120), almost a miniature for finish and minuteness, must also be classed as the poetry of Art, seeking for generic beauty, and thus sinking the individual in an ideal of which Greek sculpture is the perfected type. Mr. Frost in such works as these does not deign to be indebted to the milliner, but surrenders himself in innocent simplicity to nature's charms unadorned. Other artists, less confident in their anatomy, gladly take refuge in a full, flowing robe, which, as under the treatment of Etty, may subserve to greater richness and variety of colour. Thus Mr. DESANGES occupies the head of the chief room with a lorn, woe-begone damsel (13), all sighs and tears, and a very monument to dressmaker modesty, painted up to the pitch of that well-known acme of desolation, "she never told her love." The artist indeed has raised her as the heroine of dramatic melancholy, wasted by the worm which feeds on the damask cheek, and worn by patient suffering. It is difficult to deliver such a theme from weakness and affectation. As for colour, the warm tones, now too monotonous, would be relieved by greys, and still further enhanced in value by complimentary hues of blue and emerald green, put in boldly. Mr. FRANK WYBURN's 'Xarifa' (182) also pertains to the region of romance. We have here an Eastern lady of sleepy, listless, almond eye, reclining on a couch soft with cushions, and decked with gold embroidered shawls. The apartment, of lattice window, rich curtains, incense burner, and other ministers to enervate luxury, shows all the belongings to the harem of a voluntary. These make a show, yet the last lustre is lacking, and the flesh flushes not with the blood of life. As a contrast, we turn to two little gems, 'The Siesta' (417), and 'The Mirror' (428), by A. J. WOOLNER. Sketchy, even to carelessness, yet they blush in Etty warmth of flesh, and the accessories ebb and flow in the coloured cadence of Venetian harmonies.

When love lights the fantasy, many are the pranks which the pencil plays, and almost infinite are the fashionings of the picture-created forms, replicas of the painter's changeable moods. 'Little Loves,' by E. HAVELL (520), is one of those pretty caprices which hang on the thread of small incident, yet are sustained as by entranced delight. A girl is seated at an open window, entwined with convolvulus, roses, and passion-flowers, petting her darling parolettes. On a bas-relief, just beneath, Cupid and Psyche fly into rapturous and tender embrace. The picture is well painted, and every accessory enhances the interest of the story. Mr. DICKSEE, in his 'Lady-bird' (427), has painted a charming child, with oak-leaves round her hair, bearing sticks in apron, rustic fashion, her eyes wondrously gazing at honeysuckles and corn-flowers, held at arm's length. Other studies of fancy heads there are, whereto some pleasing story is tacked on—figures, such as Guido or Dominichino might have called sibyls, or encircled with the halo of saints, but which in our days serve for characters more mundane. Mr. Dicksee's 'Love Letter—just read' (223) eyes tearful for joy and gazing with ecstasy, is nicely painted in the flesh, rosy in health, and radiant in happiness. In 'A Study from Nature' (189), by E. U. EDWARDS, we have the innocence of childhood taking its first outlook of wonder upon the world from eyes of dark shadow, with a magic robe of raven hair flowing in nature's growth unrestrained, the shadow lighted by snowdrops, strewn as white stars on a deep background. Unlike some of its compeers in the gallery, there is nothing meretricious in this simple head. 'Mariana' (577), by J. HARWOOD, is one of that numerous class of young ladies found in

all exhibitions, looking longingly into vacancy, and exclaiming in the words of Tennyson, after the approved fashion, "He cometh not, she said!" 'The Coquette' (277), by J. EDGEWELL COLLINS; 'The Sultan' (66), a little too red, another work by J. Edgehill Collins; and 'The Toilet' (53), by J. COLBY, rather black in the shadow, may also be mentioned with commendation. Most of the heroines we have been thus gazing at with admiring eye are somewhat Byronic, or at most Shaksperian, after the conventional types: languishing maidens or voluptuous mistresses, lavish of charms, which the painter by refined treatment transfuses into love and poetry. Thus, as we have said, high Art has passed into the sentimental, and instead of saints and martyrs, as of old, our senses are regaled with the delight of witcuing youth and beauty. We can scarcely grumble at what is so agreeable.

THE DOMESTIC—BOTH SERIOUS AND COMIC.

The drama of life, with its shifting scenes of incident, and its varying phases of emotion, lightly gay or deeply tragic, has been seized by the artists of all countries, and painted with more or less of truth or exaggeration. Fact is said to be stranger than fiction, yet here is a sphere where each unites with the other—where observation, calling to its aid invention, finds novelty and fails not to reach the marvellous. And the active life which now stirs so busily, both in our streets and dwellings; the battle which is fought so bravely, closing in victory or followed by surrender and a fall; this conflict, throbbing in the breast of hope or rending with despair, making tranquillity, when it does come, more sweet, and marking error with greater ignominy, and bringing upon folly scorn and derision; all this struggle, we repeat, endless in incident, changeful in situation, has given to our English school of pictorial drama unexampled resource. Wilkie loved the domestic scenes of humble life, and thus created a school which, still surviving, can in the nature of things never die. In the present Exhibition we shall have to note several choice examples of this style and its derivatives. But our immediate purpose is with works which, aspiring to higher social rank, concern themselves with the serious drama or the genteel comedy of polite society.

'Ordered on Foreign Service' (41), by ROBERT COLLINSON, is among the best of its class. The situation is thrilling. An officer, a handsome fellow, and quite the hero, is snatched from his home for distant military command. He has entered the railway carriage, and the guard is ready to give the parting signal. The whole world seems to hang on these last moments. One sad, true friend, all alone, has come to bid adieu. A lady, with soul-like sorrow, clasps the warrior's hand; she would speak, yet her lips are sealed, for her heart is full. The tale is well told, and the painting shows command over the technicalities of Art. The value of a black dress, set off by a white bonnet, was known in a somewhat different form to the Dutch painters. 'Old Letters' (265), by FRANK WYBURN, has much sly satire interweaving and sparkling through the softer sentiment. 'A Practical Joke' (283), by J. HAYLLAR, is barbed with still sharper satire. The *dramatis personae* are Cromwell, his daughter, her maid-servant, and a chaplain, who serves as a butt for the joke. The treatment, especially the grey tertiary colour, shows the influence of the French school. 'The Fisherman's Home' (67), by C. BAUGNIET, is thoroughly French; the *genre* of low life, careful in drawing, subdued in colour, sombre in light, with a certain reserve of quiet power. 'Come, Dickey' (522), by GUSTAVE GIRARDOT, a girl gaily dressed, in showy chamber, holding in one hand "Lalla Rookh," the other playing with a Canary bird, is also a good work in the French *genre* of high life. Of Mr. Joy's 'Marchande des Fleurs' (480), we cannot say much in commendation; and Mr. BARNES' 'Death of a Grandmother' (366), though possessing much character and pathos, is too direct a plagiarism on Faed to pass muster. Belonging to a different category, we yet may mention here 'The Young Raphael showing one of his Works to the Duchess of Urbino and Sora' (305), a work by WILKIE WYNFIELD, conspicuous

for its deliberate mediæval quietism, robed in richness of colour, of subdued lustre. We are happy to say that we cannot on this occasion echo a charge made in past years against the justice of "the hanging committee." These gentlemen have for the most part done their work fairly; we could have wished, however, that place had been found on the line for Mr. Wynfield's careful picture, which merited this encouragement.

OUT-DOOR RUSTIC—ROUGH AND RUDE, ALSO POLISHED.

The contrast between the sentimental Art, of which we have already treated, and that vigorous naturalism which paints a rustic model in a rude hedge-row, can scarcely be made more strikingly apparent than by placing the works of Mr. Brooks and Mr. W. Underhill in opposition. Mr. Brooks, in 'The Wife's Prayer' (447), is strictly sentimental: certainly not religious, and, if possible, still less naturalistic. The treatment carefully conforms to the prettiest conventionalities. A mother, young and interesting, is on her knees, a baby is in bed, and in the sky-roof are soldiers with pointed bayonets, attended by an angel with drawn sword. The painting is smooth to the last degree, and a certain air of refinement pervades the work. Mr. Brooks' 'Wife's Prayer' we may use as a foil to Mr. W. UNDERHILL's 'Scarecrow' (48) and 'Homeless' (73). Happy, ruddy, and healthy are the peasant children which Mr. Underhill delights in. They are up with the lark, blown by the breezes, washed with the rains, and burnt by the sun. Grouped near rustic stile, amid corn, brambles, and flowers, they are picturesque as untamed nature, and as rude as the untilled earth. In the same rural category we may place Mr. PEELE's 'Holiday' (304), a woodland scene, where children gathering flowers, and weaving garlands, and sailing boats, make in a summer day a charming idyll. 'Gathering Sea-weed' (421), by J. B. BURGESS, two children on a pebbly shore, is nicely treated and sharply painted. 'In Memoriam' (591), by J. H. S. MANN, children placing *immortelles* on a graveyard cross; 'The Shepherd's Bairns' (390), by T. JONES BARKER, nature polished and beautified; 'The Sick Child' (340), by J. M. JOY, brought for remedy to a wayside shrine of the Madonna—a good but hackneyed subject; 'Viens donc, Petite' (590), by C. J. LEWIS, children prettily disposed on a flight of picturesque steps; 'Rest from Labour' (369), by F. WEEKES, small in size and careful in execution; 'The Nibble' (341), by G. EARL; and 'The shortest Way Home from School' (354), by Miss E. BROWNLAW, all deserve passing commendation. Mrs. LEE BRIDELL's 'Gretchen' (260), is worthy of note for its strongly pronounced character, marked with a firm hand. 'Passing into the Shade' (252), by C. H. BOUCHROX, a capital painted picture, points a moral. Here are two old women sauntering arm-in-arm through autumn wood, touched with the sere and yellow leaf, the shadows of evening closing round; they are themselves passing into life's twilight, and the hour of rest and sleep. This suggested symbolism between the natural and the spiritual worlds, this correspondence between the outward life of nature and the inner states of man, lessons of deep wisdom and sources of true poetry, have yet to be worked out by our English artists. Here is a mine, as yet almost unexplored, redolent indeed in riches. 'Evening Gossip' (54), by A. F. PATTEN, a gleaner and child coming laden from the fields, tarrying to talk with a granny, seated at cottage-door, the whole picture glowing in a flood of sunset gold—budding childhood, and the full-blown summer of youth, meeting age in the autumn of existence; it is a well-painted composition, which, like life, may suggest to moralising. Among out-door subjects, figures and landscape accessories combined, we may mention a medley, rather than a picture, called 'An Algerian Burial-Ground' (462), by Madame BODICHON and Miss LEIGH SMITH. Its novelty, at any rate, must arrest attention. Women and children, some veiled after the Eastern fashion, are huddled into a graveyard, itself a wilderness, overgrown with reeds, palms, and cactus. A festival in memory of the dead is, as here represented, usually a holiday in which joy

and sorrow intermingle in smiles and tears. This work shows considerable resource and an actual excess of material, which put together with more symmetry, and executed with greater evenness, had made, of what is now an eccentricity, a well-ordered composition.

In concluding this section of our subject, we must deplore a general want of high and governing purpose, which would shape mere models into well-defined characters moving in a compact drama, and knit even subordinate accessories into a by-play that should echo and thus enhance the one dominant sentiment. If artists would give one-tenth of the time to thought which they devote to manipulation, pictures which now are barely commendable because well painted, would be profitable even as lessons for the conduct of life. The old schools and the great masters seldom failed in this more serious aim.

THE DUTCH SCHOOL, OR WILKIE-ENGLISH.

What artists call "interiors" are varied in locality, as in inmates. Sometimes a library, a parlour, or a drawing-room is the chosen scene—more frequently, perhaps, a garret, a kitchen, or a scullery, with its appropriate tenants. The Dutch painters—Teniers, Ostade, and others—redeemed the lowness of such subjects by consummate technical dexterity; and our own Wilkie, following in the same steps, added a refinement of which his prototypes were guiltless. This style of Art has always been favoured, both by our painters and the public, and no exhibition is now wanting in the many varieties of which the manner is susceptible. Let us enumerate a few such works in the British Gallery. We particularly marked a small cabinet, termed 'Repose' (502), by A. PROVIS: child in cradle, cupboard and outer door ajar, dog asleep, stools, spade, old clock, bonnet, candlesticks, gourd, mugs, and the fire idly smoking—all the habitual properties of the school of which this picture is an example. 'Good-night, Daddy' (506), by W. W. NICOL, a child in night-dress bidding his father good-bye with a kiss, is capitally painted—smooth, yet detailed in character. 'Playful as a Kitten' (105), by W. H. KNIGHT; 'Children Playing' (116), by EDWARD DAVIS; 'Bubbles' (286), by W. HEMPSLEY; and 'The Cut Finger' (543), by S. B. CLARKE, rank as good examples of the Wilkie-Dutch school. 'The Gamblers' (383), by C. LUTYENS, are obviously suggested by the French Mme. Monnier. 'The Dismissal' (316), by C. ROSSITER, a commanding officer ordering off a subaltern, a lady being in the case, is first-rate for drawing, detail, colour, and execution. This is the high-life state and style which Terburg and Netscher loved to paint. A few works taking a comic turn remain to be noted. 'Morning' (378), by T. P. HALL, boys at their toilet, is a quiet satire on the small vanity of childhood. 'What ails the Old Dog?' (246) by the same artist, a finished sketch from a larger picture, is a well-studied composition, pushed to high elaboration. The point is as follows: a boy stealing behind the door hands, on the sly, a letter to a loving lass; the grandame, rising from her chair on the bark of the household cur, exclaims, "What ails the old dog?" The story is well told. Mr. HURN's 'Tournament' (470) has in it materials for uproarious laughter—a child seated on a bench, and another child on a chair, tilt against each other; a boy in cocked hat, with a penny trumpet hung at his neck, holds in mock state a glove on the top of a stick; a girl, enthroned in honour, with wand as sceptre, and shaded by umbrella, presides as beauty's queen. The execution is careful and minute.

Many of these pictures leave little to be desired. Their range is necessarily humble, but within the prescribed limits they have a perfection all their own, to which more ambitious themes can neither presume nor descend. Realism, which high Art should spurn, is in these small transcripts a condition that can scarcely be dispensed with.

ANIMALS, FRUIT, AND FLOWERS.

'Catching Wild Goats' (60) on the waste mountains of North Wales, by T. SIDNEY COOPER, A.R.A., is one of the most important works in the exhibition. The white mists are hanging round the heights, and fall as a thin veil across

the brow of the nearer hills. The rocks are carefully studied, and the frightened flock of goats dashes across the foreground with motion and spirit. The colour, however, is monotonous, as if the animals and the hills were all made out of the same dusky material; and, in the absence of concentrated light and the want of symmetric composition, attention is scattered amid confusion. The present picture has novelty in subject, but in Art-treatment is less successful than the 'Sheep Drove lost in the Snow,' recently exhibited by the same master. 'The Road, anterior to Rails' (489), by J. F. HERRING, sen., a large canvas, is remarkable for its detailed and crowded incident. We have a wayside inn, "The Swan," a tree, a signboard, pigeons, fowls, ducks, and dogs; a four-horse coach, loaded to the roof, has just passed, another is just coming up, the guard sounding the horn; and lastly, yet conspicuously, a large wagon stands by the inn door, drawn by a magnificent team of horses. The picture is of that plain-spoken truth, which seems to preclude the intrusion of imagination or romance of any sort. Even one ray of sunlight would have been welcome. 'The Mid-day Meal' (16), by the same artist, three horses feeding, cannot be surpassed by Wouverman's famed equine studies. 'The Meeting at the Stile' (46), by BEN. HERRING, jun., also merits notice. 'A Hunting Morning' (595), by W. H. HOPKINS, high-bred steeds, drawn with knowledge and painted with precision; 'Lunch and Fresh Dogs' (528), by HEYWOOD HARDY, vigorous in rustic nature; 'Feeding Time' (79), by C. HANCOCK—dogs called for food by keeper after the day's run, the spoils lying on the ground; 'Dead Game' (171), by W. DUFFIELD, the long big feathers as keen to cleave the air as any falcon's wing painted by Weenix, the down on the breast soft to needle an infant brood; 'The Snow Storm' (163), by EARL, a stag in death, a vulture coming for prey in the distance; 'Crossing the Moor' (20), by R. ANSDELL, A.R.A., sheep, heather, dog, and Scotch shepherd, all vigorous, even to violence; and the 'Highland Shepherd's Dogs' (291), by G. W. HORLOK, smooth, after the manner of the Landseer school, might each deserve more than this passing notice did space permit. With fruit and flowers, the sunny products of spring, summer, and autumn, all our exhibitions are uniformly supplied, in scarcely less rich profusion than Covent Garden. Mr. LANCE hangs in the present gallery (229) a sumptuous display of grapes, red and white, pine apples, pears, and peaches, heaped up, life-size, under an architectural canopy, decked with a magnificent curtain.* Miss STANFORD, and others, show scarcely less fertility and skill in the same hothouse department.

LANDSCAPES—POETIC AND PROSAIC.

The British Institution, destitute in historic works, fortunately finds some compensation, at least, in the multitude of its landscapes. And among a vast and indiscriminate assemblage,—some simple as a hedge-row, bounded by a ditch, some sober in grey twilight, some humble as a flat plain, others ambitious in lofty mountains,—among, we say, this generous profusion of materials, it were indeed strange could there not be found a few good works. Of sunsets, of course, there is no stint; of sunsets of all sorts—golden, grey, silvery, misty, troubled, and serene—every exhibition, especially since the days of Turner, has had its fill. And surely the sun's down-going is the witching hour when the landscape painter may indulge his reverie. The two Danbys, in this line, maintain the reputation of the family. 'Cornish Wreckers' (345), by J. DANBY, is a golden evening, the angry god of day sinking into the troubled sea, the clouds all a-fire reaching into the upper sky with beacon light. 'Capel Curig Lake' (553), by T. DANBY, on the contrary, shows a silvery sun shedding wan and watery rays upon the soft haze which veils the hills, and plays in sportive ripple on the wavelets of the lake. Mr. HARRY JOHNSON is also another painter

* This fine picture is the result of a commission from the artist's son, a gentleman of Liverpool, largely engaged in commercial pursuits, and who desired to have a work which might be handed down as an heirloom in the family. On the magnificent golden vase that forms a feature in the painting are introduced portraits of Mr. Lance and of several members of his family.

who waits on the poetry of nature. In his 'Olympium and Acropolis of Athens' (151) the sun gilds the Parthenon ere it sinks into the cool depths of the Aegean Sea. In the foreground, already shadowed in the grey of evening twilight, a peasant repose, and cattle drink among ruined columns and cornices strewn upon the ground. The execution is scarcely equal to the conception. The works contributed by Cooke, Pyne, and Holland, after the several manners habitual to these artists, though not large in size, are first-rate in quality. 'Trabacolo waiting for Tide off the Armenian Convent, Laguna of Venice' (119), by E. W. COOKE, A.R.A., is glowing in fire of the elements, and the sails are idle in a sultry calm. 'La Strada Ferrata, at Venies' (327), is one of those brilliant visions by which Mr. PYNE still keeps alive the Turner traditions. 'The Lion of St. Mark' (115), by J. HOLLAND, though rather chalky, is rich in varied tone, the architecture well touched in, and the costumes used as foci for concentrated colour. Mr. Herring seems always resolved to keep up the reputation of Italy for blue sky and sunshine; and Mr. Frank Dillon is equally zealous for the honour of sunburnt Egypt. We think, however, we have seen each of these artists more successful in their praiseworthy efforts than on the present occasion. 'The Cathedral and Old Castle of Limburg' (8) is the best example of the truthful, yet dry, prose style of Mr. G. C. STANFIELD. Mr. JUTSUM, always neat in manipulation, is falling into an unmitigated blue-green, as in 'Evening Time' (1). Two of the largest canvases in the exhibition have been covered by Mr. Niemann and Mr. Hargitt, the one painting a city, the other the ocean. Mr. NIEMANN in his 'Newcastle' (571) comprises a stone bridge, also a railway-bridge, a viaduct or two, an entire row of lofty houses, and a river with ships, besides a multitude of other etceteras. The whole work has been got through with a master hand. Mr. HARGITT, lashing himself up to melodrama, has, in his 'Sea-birds' Revel' (518), painted a wide and wild waste of waters beating on a rock-bound shore, gulls screeching in the blast, and lightning rending the dark sky. The scale to which the subject is distended is out of keeping with the execution, which wants breadth, and lacks character. The picture, however, has much merit; but if smaller in size, its defects were less obtrusive. Mr. DAWSON's 'Chepstow' (47), though a little woolly in execution, is rich in blended colour. Mr. SYER, in his 'River Machno, North Wales' (229), follows close on nature with a vigorous step. The works of Gosling, Gilbert, Boddington, and Bridell, after the several manners of these artists, attain to usual merit.

Of Pre-Raphaelitism, either in its advantages or its evils, we detect few examples. 'Morning on Carmel Sands' (72) affords, however, one further proof of how difficult it is for an artist to pass from detailed individual studies, in which Mr. OAKES has hitherto achieved success, to a more generic and ideal treatment. In this present attempt there is a want of definite drawing and pronounced outline, so that water is in danger of losing its level, and all the elements are ready to dissolve the one into the other. The general effect, however, especially in the blending of the liquid sky and in the far-reaching distance of the watery sand, is poetic. But this halting between two opinions, this compromise between a literal Pre-Raphaelite study and a Post-Raphaelite landscape, has not in the smallest degree biased Mr. COLLINSON in his 'Summer Ramble' (276). Here we have thistles, foxgloves, corn-flowers, and weeds of all sorts and sizes, painted with a fidelity and skill which beggar description. There are here materials for a dozen pictures; indeed, every leaf is a perfect work and a distinct world of itself. This is a mistake which a man will scarcely commit a second time. It costs too much, and life for such labour is too short.

The statues demand no individual comment: and of general conclusions on the collective exhibition there can be none worth the record. In fine, all we shall say is this, that an average respectability stamps the assembled works in mass, and that neither exceptional success nor egregious disaster serves to mark an epoch or to point a moral.

BRITISH ARTISTS:
THEIR STYLE AND CHARACTER.
WITH ENGRAVED ILLUSTRATIONS.

NO. LXIII.—JOSEPH CLARK.

SEATED on one of the benches provided by the Royal Academy for the temporary rest of weary visitors, the thought has not unfrequently induced us to ask ourselves, after passing round the rooms, and ruminating on the contents of the exhibition—and more especially on the pictures occupying that enviable position, *the line*, chiefly filled with the works of Royal Academician and Associates—"where are the men who are rising up to occupy the places of their elders, of those still sustaining the reputation of the British school?" Some of them have almost ceased from toil already, and others, though yet energetic and laborious in their advanced years, and whom we hope to greet once and again in the future, cannot reasonably be expected to continue very long as the active, living exponents of the pictorial Art of England. Of landscape-painters we never need despair; this branch of Art is certain to maintain a high position among us, and yet we cannot point to any one on whom the respective mantles of Stanfield, Roberts, and Creswick—for these artists must be classed under the same head, though differing so widely from each other—might appropriately fall. Who, moreover, is coming forward

worthily to fill the positions so long held by Milne, and still so well sustained by Webster? Will Sir Edwin Landseer's animals die with him, or will some other "master of the hounds" take the field, or another head keeper of equal skill assume the management of the kennels? Will the next generation see the MacLise of its day revelling in scenes of the ages of chivalry, or produce its contemporary Frith, Ward, Dyce, and Herbert? These are queries which, as was just said, we occasionally put to ourselves, and, looking round on the promises for the future, find some difficulty in answering.

Historical painting, in its highest character, seems to be almost ignored by the younger artists of our day; or, if practised, is followed under such conditions as render it far from acceptable, unless to a few whose tastes are more in harmony with that prevailing in mediæval times than our own. The best Art, whatever form it takes, is not that which is the work of the hand, but of the intellect; and, therefore, a picture which has little else to recommend it than the subtlety, finish, and elaboration of details, ought never to be regarded as a great work: as the mind makes the man, so also the mind expressed in a picture constitutes its true and real value.

Next to landscape-painting, pictures technically known as *genre*, or, as they are commonly termed, domestic subjects, seem to promise well for the future; certainly they are much in favour with those artists who aspire to be figure-painters, and are unquestionably most popular with the public. The reason they are so is obvious enough. We are emphatically a domestic people; other nations may equal us in their love of country, but they have not the same regard for their homes. An Englishman, as a rule, feels pride in his home and household, whether he be wealthy or in humble circumstances; his sympathies are in unison with everything which speaks of home-affections, home-influences, home-pursuits. Art, which touches the slightest chord that harmonises with these feelings, he therefore welcomes; and because it does this, its spirit is intelligible to him, though he be



Engraved by]

THE RETURN OF THE RUNAWAY.

[Butterworth and Heath.

unable rightly to criticise the æsthetic qualities of the work, or to give any other reason for the interest he takes in it than that it pleases him.

But in discussing, even thus briefly, the probable future condition of the British school of painting, we must not lose sight of our immediate purpose, which is to say a few words respecting the works of a young artist who promises well as a *genre*-painter. There are, indeed, none of his standing from whom, by careful study and discriminating observation, more may reasonably be expected.

Joseph Clark was born on the 4th of July, 1834, in the small town of Cerne Abbas, about eight miles from Dorchester. He was educated in the latter town, at the school conducted by the Rev. W. Barnes, known as the "Dorsetshire Poet," from whom he received his first instructions in

drawing. At the age of eighteen he came up to London, and commenced his studies in the gallery of the late Mr. J. M. Leigh, in Newman Street, where he continued two years, at the expiration of which he obtained admission into the schools of the Royal Academy, and passed through the usual course of study. His first exhibited picture, the 'Dead Rabbit,' seen at the British Institution in 1857, evidenced at once the class of subject he had determined to adopt, while the excellent manner in which it was treated showed no less forcibly his careful training. Two young rustics have entered an outhouse to feed the rabbit; for one has a large bunch of "green meat" under his arm; but they find the animal dead. The elder of the two holds it up, and both examine it with sad and amazed expression, for it is clear they cannot understand the cause of death. There is, how-

ever, a vixenish, wiry-haired terrier skulking under the hutch, that looks very like one whom, from circumstantial evidence, a jury would convict of wilful murder.

In the same year he sent to the Royal Academy 'The Sick Child,' one of those subjects which, however cleverly represented—and this is undoubtedly a really clever picture—can never give unmixed pleasure. In truth, the more merit such a work exhibits in treatment, the less enjoyment does it offer to the spectator, and the artist producing it thereby limits, to a considerable extent, his chance of finding a purchaser. It is clear, nevertheless, that this reasoning had no weight with Mr. Clark, who, we presume, disposed of his work; for in the following year he contributed to the Academy another picture of a similar description, entitled 'The Doctor's Visit.' Here, as in the former composition, we have a "sick child," a little boy seated in a large old-fashioned chair, and propped up by pillows,

his face pale and thin, and his whole appearance indicative of the ravages of disease; at his side is the medical attendant earnestly regarding the invalid, while an elderly woman, who may be a nurse, or, perhaps, is the boy's grandmother, waits anxiously to hear the doctor's opinion of the patient. When the picture hung at the Academy, it was so completely overshadowed and overpowered by larger and more brilliantly-coloured works surrounding it, as considerably to lessen its attractiveness; yet, notwithstanding these depreciating influences, whoever took the pains to give a little careful examination to the composition, could not fail to admire the vigour with which the figures are presented, their truthful individuality, and the skilful arrangement of light and shade.

Out of the sick-room, with all its doleful concomitants, into the open air, the bright sunshine, and everything betokening health and gladness, is an agreeable change even in a picture; and therefore we welcomed



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THE WANDERER.

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Mr. Clark at the British Institution, in 1859, with his 'Cottage Door.' The tenants of the dwelling are grouped at the entrance, the principals being the mother, who holds an infant in her arms, and the father, who is enjoying his evening's pipe, but has taken it from his mouth for a moment to tickle the child's face with it. The artist has not caricatured his subject, it is most ably rendered in general treatment, and is faithful in expression. In the same year the artist exhibited at the Academy 'The Draught Players,' a picture which for humour Webster, and for finish Meissonnier might have painted. The following lines were attached to the title in the catalogue; they describe the subject:—

"To teach his grandson draughts then
His leisure he'd employ,
Until, at last, the old man
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The scene lies in a cottage; the chief persons introduced are the "players,"

the "old man" and the "boy," both seated at a small deal table, the former looking much astonished at his defeat, and the latter, an ill-clad young urchin, whose feet dangle from the rickety chair on which he sits, chuckling heartily over his victory, for he has swept the board of nearly the whole of his antagonist's pieces, and has "pounded" the remainder. The respective characters are capitally delineated—not only those with whom the interest of the subject mainly rests, but all the others as well.

From a game of draughts in a rustic cottage to a game of chess in a well-furnished sitting-room, appears to be a very natural transposition; accordingly, we find Mr. Clark exhibiting at the Academy, in 1860, 'The Chess Players,' who are a young lady and an elderly gentleman, probably her father; but there is a younger man standing by the lady, with whom she seems in consultation about the next move, as she turns towards him with one finger on a piece. Her antagonist has, evidently, the game in his own hands; at least he thinks so, for he looks on with a self-satisfied

air, his feet crossed, and his pocket-handkerchief carelessly displayed. What we have to remark in this picture as a commendable point in the treatment, is the entire absence of any false sentimentality; there is no attempt at painting up to "exhibition pitch." The young lady and her lover—for there cannot be a question as to the relation in which they stand to each other—are not the creations of some other world than our own, but are people moving in a good class of society, such as one ordinarily meets with. A subject of a very different class to any of the preceding was exhibited with 'The Chess Players'; this was the 'Hagar and Ishmael,' which forms one of our engravings on steel this month, and is referred to on the following page.

In the year 1861 he sent to the Academy the two pictures engraved on this and the preceding page, respectively entitled 'THE WANDERER' and 'RESTORED.' Both relate to one incident. A little child has strayed away

from home, or, as she would probably say, if old enough to talk, she "has taken the kitten out for a walk," and has seated herself at the outskirts of a wood, tempted to enter it by the ripe blackberries on which she has been feasting. There she is discovered by a gentleman and his daughter, the latter of whom stoops down to ask the child some question: this is the subject of the first picture. In the second the wanderer is restored to its home, the mother welcoming her child, and the old cat her abducted kitten; the gentleman points with his umbrella to the spot where the truant was found. Nothing in the way of Art could be more unaffected and natural than these compositions; both are excellent, but if we have a preference it is for the former, in which the attitude and expression of the three figures, that of the child especially, are truth itself, while the "treework" is quite as good in its way. We hold this to be a perfect specimen of genuine Art—as perfect of its kind as could be placed on canvas.



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The only other picture exhibited by this artist is 'Preparing for Sunday,' in the Academy last year. This is also a cottage scene, whose title declares itself; all which our space permits us to say concerning it is, that

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JAMES DAFFORNE.

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JAMES DAPFORNE.

SELECTED PICTURES.

IN THE POSSESSION OF MRS. CLARK.

HAGAR AND ISHMAEL.

J. Clark, Painter. J. C. Armitage, Engraver.

PICTURES of such subjects as this scarcely come under the denomination of *sacred Art*, for it does not necessarily follow that because the incident represented is found in Scripture, the subject is therefore invested with those peculiar qualities which entitle it to take rank with more solemn and serious themes. No one, for example, would place the combat between David and Goliath, or Samson and Delilah, or the finding of Moses, in the same category with Abraham offering up his son Isaac, or Jeremiah denouncing the sins of Jerusalem, or Solomon dedicating the temple: the former appear only as events in Jewish history; with the latter are associated thoughts and sentiments of a holier character; and though all are related by the sacred writers, there seems to be a broad line of demarcation between the two with reference to the feelings each inspires. But if we pass from the Old to the New Testament, all difference vanishes at once; every incident narrated there has but one meaning, and that the highest and the holiest. Leaving, as beyond all possible dispute, the events immediately connected with the life of Christ when He commenced his ministerial office, there is not an event recorded, however unimportant it seems, which speaks not in such accents. It is felt alike in the flight into Egypt, and in St. Paul defending himself before Agrippa; in Philip meeting the Ethiopian eunuch, and in the martyrdom of Stephen. These are all subjects coming unquestionably and legitimately within the range of sacred Art, historical it is true, but even more than this.

The old painters and their great patrons, the Church, well understood this distinction; the former rarely designed pictures from the Old Testament unless for private galleries, and the latter still more rarely decorated their public edifices with them. It was not that they undervalued the narratives of the Jewish historians, but rather that the Christian church, and the deeds of its saints and martyrs, were preferred, because more impressive in such teachings as they desired to inculcate, and because they felt that the forms and ceremonials of the Jewish sanctuary had passed away with the people themselves, who, as a nation, existed only in the pages of history, and had given place to an entirely new order of religious worship.

Repudiating the wish to place Mr. Clark's touching and graceful picture in any lower class than we feel warranted in assigning to it, we yet cannot admit it to be within the canons of sacred Art. Neither is it true to the description given in the Book of Genesis, where we read that Hagar—when the bottle of water given to her by Abraham for herself and child, when they were cast forth into the wilderness of Beer-sheba, was emptied—"cast the child under one of the shrubs, and she went and sat her down over against him a good way off: for she said, Let me not see the death of the child. And she sat over against him, and lift up her voice, and wept." The place, too, is very dissimilar to that which travellers and geographers assign to the locality where the event occurred. Beer-sheba—which means the "well of the oath," from the treaty made there by Abraham with Abimelech—is not a rocky, mountainous country, as it is here represented, but almost a flat desert, with a few hilly elevations scattered about. We must therefore consider the picture as a kind of allegory; and a most pathetic and poetical rendering the artist has given the subject: the composition of the two figures is excellent, the drawing vigorous, yet very careful, and the expression or sentiment true and unconventional. The line of cloud behind the head, and at right angles with the rock, should have been omitted; it is altogether in the way.

The picture was exhibited at the Royal Academy in 1830; it was painted for Mrs. Clark, mother of the artist.

OBITUARY.

JEAN EMILE HORACE VERNET.

Perhaps no modern artist could be named who has obtained a longer and more extensive share of popularity than Horace Vernet, whose death occurred, as was stated in our last number, on the 17th of January. Born in 1789, of a race of painters, he was cradled amidst Art, and imbibed it, as it were, with his earliest natural inateness. At the age of eleven he made a drawing of a tulip for Madame de Perigord, who paid him twenty-four sous for his work; at the age of thirteen, he was enabled to support himself by the sale of his drawings, of almost every kind of subject, and by his sketches; he, however, failed in his attempt to gain the "travelling pension" given by the French Academy, as well as all the other prizes offered by that body for which he competed.

In the early part of the present century, France was engaged in carrying on her great European wars, and Horace, ambitious of military honours, entered in 1807 the armies of his country, in which he served during that and the greater part of the following year, when he retired from the service, married, and resumed his artistic life, though at first with not more success than was produced by undertaking designs and drawings of an ordinary description. He soon, however, had the penetration to perceive that, with the military feeling predominating in France, and prompted also, no doubt, by his own sympathy with it, "pictures of battles, and especially of those in which his countrymen had recently been engaged, would be certain to attract notice; he therefore at once addressed himself to these subjects, and painted in rapid succession a multitude of such works, varying them occasionally with others of a different kind—as 'Mazepa,' 'Judas,' 'Raffaello at the Vatican,' 'The Confession of a Brigand,' 'Joseph Vernet lashed to the Mast of a Vessel, and Sketching a Storm'—Joseph was a distinguished marine-painter, and grandfather of Horace. To attempt even to enumerate his works would occupy more space than we are able to give; to examine them critically is out of the question. A few of the principal, besides those just named, are the following:—'Entrance of the French Army into Breslau'; 'The Barrière de Clichy'; 'The battles of Jemappes, Valmy, Hanau, Montmirail, Fontenoy, Jena, Wagram, Friedland, Isly, &c.'; 'The Dog of the Regiment'; 'The Wounded Trumpeter'; 'Cholera on board the *Melpomene*'; 'Episode in a French Campaign'; 'The Return from the Lion Hunt'; 'Confession of a Brigand'; 'Capture of the Smala of Abd-el-Kader.' The reproduction at Versailles of the compositions in the Hall of Constantine is also his work. His first picture was exhibited at the *salon* in 1809, and in 1814 he gained a first-class medal for two pictures—'Storming the Entrenched Camp at Glatz,' and 'The Interior of a Cossack Stable.'

In 1814, Horace Vernet was enrolled in the Legion of Honour for the active part he had taken in the defence of Paris, when besieged by the allied armies. After the restoration his pictures of the battles of the "empire" were refused admission to the exhibitions of the Academy of Paris; though, in 1825, Charles X. promoted him to the rank of officer of the Legion of Honour, and Louis Philippe appointed him commander. In the following year he was elected a member of the Institute, of which his father, Carlo Vernet, then living, was also a member. In 1828 he was appointed Director of the French Academy at Rome, which he held till 1839, discharging his duties during these ten or eleven years with honour to himself, and with singular advantage to the students under his care.

When the revolution of 1830 broke out in Rome, the whole of the French legation in that city retired to Naples, where the ambassador had already been some time, and thus the Director of the Academy was the only French functionary remaining at Rome. In this position of affairs Horace Vernet was nominated diplomatic representative of France at the Holy See—an unusual but signal distinction for an artist—with full powers to treat directly with the papal government, and amid circumstances of great difficulty.

He, however, acquitted himself with such firmness and judgment as to gain the entire and unqualified approbation of the government of his own country—the expression of which was conveyed to him in a letter written by M. Guizot, then Minister of the Interior.

Vernet can never take rank as a great historical painter, nor even as a great battle-painter, having regard to the highest qualities of Art: his compositions of this class are spirited, dashing, "full of sound and fury," and so far most attractive; but he worked too rapidly in general to be very careful, and his colouring is not good and is fast losing whatever brilliancy belonged originally to it. His pictures seem to have been executed for his contemporaries, not for the generations to come after. He was a great traveller in the pursuit of his Art, having visited not only the greater part of Europe, including Russia, but also Egypt, Syria, Turkey, and Algeria.

Vernet's natural endowments were many and great, his conversation was agreeable and full of anecdote; while, under apparent inattention, he concealed a deep and penetrating observation. His memory of forms, facts, and localities was most retentive—so much so as to enable him to describe accurately a place he had visited many years previously, and to sketch the portrait of a person with whom he may have had but half an hour's conversation. His kindness of heart scarcely knew any limit, and he was accustomed to receive in his studio any artist who desired his advice or counsel. With reference to this, a friend—Captain J. D. King, one of the Military Knights of Windsor, an amateur artist of many years' standing, and a frequent exhibitor at the Academy—writes us as follows:—

"So Horace Vernet has gone, full of years and honours! I was his pupil for some months at Paris in 1825, and saw him paint many fine pictures—particularly the 'Adieu to Fontainebleau,' and most of the brave officers who were present came and sat for their pictures. I was introduced by a friend to Horace as a half-pay officer who wished to qualify himself for an artist. Nothing could be kinder than my reception: 'Come,' he said, 'and there are canvases, colours, and pencils in abundance—all, of course, gratis!' He wore a close-fitting grey woollen dress, and in the intervals of his painting smoked a cigarette, then beat a march on the drum or blew a bugle, fenced, boxed, and was all activity. At two o'clock he mounted his hunter, and rode, too, with the stag-hounds, dressed in the fashion of that day, with blue dress-coat and yellow buttons, and buckskins and shining boots, and would return to the gallery at five o'clock, where he found me the last man to leave. He never made sketches of the pictures: a few chalk marks in the canvas, only known to himself, and the picture grew inch by inch. 'Where are your sketches?' I said. 'Ah! j'ai tout cela ici,' pointing to his capacious forehead. His face at times was in movement as he worked. It appeared to me wondrous, the creation of pictures that were done without models, drapery, or any aid—all were stored in his marvellous brain. His palette was large, and he always held a number of pencils in his left hand for the tints he wanted, and used our magilip—what the pupils called pomade. He never went over or changed the original conception, nor had he to retouch a stroke. In the large picture of 'Charles X. at the Review of the National Guard,' with his suite close around him, I observed there was a confusion in the feet of the horses—could he not throw up some dust to separate them? 'Dust!' he exclaimed—it rained torrents all day. *Attendez!* and snatching the palette and brushes, he made splashes of muddy water that gave the desired effect. He only used cobalt, but I told him the lapis-lazuli would preserve his pictures, and he sent for an ounce the next day. He was rather sorry when I left him to work in the Louvre. He did not value much the works of Claude, but was surprised to find that fine copies of that great master of pictures, well known, were highly valued. I persevered, under the directions of the late Sir Thomas Lawrence, and produced, I may safely say, repetitions of some of the finest in the Louvre. Horace told me he never cost his father a sou from the age of fifteen; but, as far as I could judge, he did not value money.



J. S. ARMYTAGE, SCULPT.

J. CLARK, PINK.

HAGAR AND ISHMAEL.

THE PICTURE IN THE POSSESSION OF M^{AS} CLARK.



He was paid £1,000 for the 'review' picture I mention. I recollect his wife and little daughter, then five or six years old. I lived too far off to profit by his evening parties. He introduced me to the Bonapartist generals and officers as 'Un officier Anglais; mai monsieur est un Irlandais!'"

THE MARQUIS OF LANSDOWNE, K.G., F.R.S., D.C.L., &c. &c.

The death of this venerable nobleman will be felt not only as a loss in the political world in which he so long moved, and in whose actions he took so prominent a part, gaining the respect of all, even of those who differed from him, but it is a loss to the world of Art; for though of late years he has not been an extensive purchaser of pictures, he always took a warm interest in everything pertaining to Art, and his influence was always exercised in promoting it.

At his lordship's country-seat at Bowood, Wiltshire, and also at his town mansion in Berkeley Square, he possessed a fine gallery of paintings, both ancient and modern, formed by himself—his father having left instructions in his will that the collection he had made should be sold at his death: this was done in 1809 or 1810; and the dispersion served to enrich many of our finest private galleries.

In the year 1847 we gave a descriptive catalogue of the pictures belonging to the late marquis. To show how rich his mansions were in the works of British artists may be estimated from the following list:—View on the Thames, Sir A. W. Callicott; 'Sisters of Mercy visiting the Sick,' F. Goodall; 'Cupid bending his Bow,' F. Y. Hurlstone; 'Bringing Home the Deer,' Sir E. Landseer; 'Christ disputing with the Doctors,' Collins; 'The Return of the Prodigal,' Etty; 'Sir Roger de Coverley and the Gipsies,' Leslie; 'Scene from The Beggar's Opera,' and 'Scene from The Vicar of Wakefield,' both by G. S. Newton; 'Pamela concealing the Letter,' C. Landseer; 'Othello relating his Adventures,' D. Cooper; 'Mount St. Michael,' E. W. Cooke; 'Italian Peasants before a Shrine by Moonlight,' Colling; 'Italian Ruins,' R. Wilson; 'View of Rouen,' and 'Coast Scene,' by Bonington; 'The Alhambra,' and two interiors of churches, by D. Roberts; 'Italian Landscape,' R. Wilson; 'Girl with a Mandoline,' H. Howard; 'The Birdcatchers,' Collins; 'The Avenue,' F. R. Lee; 'Bulldogs and Pig,' Sir E. Landseer; 'Grandmamma's Cap,' 'The Jew's Harp,' and 'The Confessional,' three pictures by Wilkie. All these works, including some magnificent portraits by Reynolds, and one or two characteristic portraits by Hogarth, are at Bowood—or, at least, were there in 1847, and we have not heard of their removal.

The mansion in Berkeley Square contains but few English pictures, and these are chiefly portraits by Reynolds, Gainsborough, Callicott, J. Linnell, Jackson, Leslie, Lawrence, and Raeburn. The only works of a different kind are:—'Landscape with Figures,' Callicott; 'Italian Peasants,' W. Severn; 'The Course of True Love never did run smooth,' F. Stone; 'Sir Roger de Coverley with the Spectator going to Church,' and 'Shylock and Jessica,' both by Leslie; and 'A Dutch Family,' by W. Simson. The examples in both mansions of the old masters are among the finest of their works, while no collection in England can boast of so grand an assemblage of portraits by Reynolds as those possessed by the deceased nobleman.

MRS. ARNOLD.

A few words of memorial are due to this lady-artist, who died in the early part of January, at the advanced age of seventy-six. She was a landscape-painter, and under her maiden name of Harriet Gouldsmith, was a frequent exhibitor at the Academy and British Institution. Though her works never attained beyond mediocrity, she mixed much with many of the leading painters of the time, and was greatly respected for her general intelligence and kindness of disposition. Mrs. Arnold married rather late in life, but continued to paint and exhibit till within a few years of her death. Her last appearance was in 1854, when she sent to the Academy a 'Landscape, with Woodcutters' Cottages, in Kent.'

ART IN SCOTLAND AND THE PROVINCES.

EDINBURGH.—The acting committee appointed to look after the Scottish national memorial to the Prince Consort met lately, presided over by the Duke of Buccleuch. In the report then read, it was stated that the amount raised is £13,196, which represents the contributions from all the counties of Scotland, Aberdeenshire excepted. A small part of that sum comes from the colonies, as well as from Highland regiments serving in India. The local memorials of Aberdeenshire, of Glasgow, and other minor places, have materially influenced the general fund; but the committee consider that, after deducting all expenses, a nett sum of £12,000 can, meanwhile, be set apart for this object. No proposition was made regarding the site or nature of the memorial, as it had been previously resolved to obtain her Majesty's wishes on the subject. The Duke of Buccleuch was therefore requested to take the necessary measures for carrying this resolution into effect.—The town council has memorialised government in reference to the present state of St. Giles's Cathedral. After setting forth the claims this edifice has on the lords of the treasury, owing to its extreme age, and to the fact of its containing accommodation for royalty, the memorialists urge that a sum be set apart for its restoration, as in the cases of the cathedrals in Glasgow, St. Andrew's, and elsewhere.

GLASGOW.—The "Institute of the Fine Arts" closed their exhibition at the Corporation Art-galleries on the 19th of January, after a very successful season, both as to visitors and sales. A *conversazione* was held on the evening of the last day, meetings of this nature having been common throughout the season.

BIRKENHEAD.—The gentlemen interested in the Government School of Art belonging to this town met lately, to distribute the prizes to the successful pupils. Mr. George Harrison, the chairman, made some remarks on the present position of the school, which, as far as regards the success of the pupils, could not be more satisfactory. Though Birkenhead is a minor town in the kingdom, yet this result of the session ranked it next to Manchester and Nottingham in the amount of prizes awarded to the pupils. Comparing it with the Liverpool school, the chairman said that the former had taken four or five medals more than the latter, possessing, as it does, three times the number of pupils. But with respect to its financial position, he found it necessary to make a call on the town for more assistance. Several influential gentlemen of the town had come forward with liberal support, and this, in the meantime, would enable the school to exist; but such a state of things could not long continue, and it would therefore be necessary to obtain further aid.

BIRMINGHAM.—The annual meeting of the Birmingham and Midland Counties Art-Union, for passing the accounts of last year, and balloting for prizes, was held on the 9th of January. The report stated that, notwithstanding the depressed state of trade in various parts of the country, arising from the civil war in America, the subscriptions far exceeded the amount ever balloted for under the old rate of subscription. The number of tickets sold realised the sum of £1,110 13s., of which £900 were to be distributed in one prize of £100, one of £50, two of £30, and many others of amounts varying from £25 to £5. The subscription to this Art-Union is one shilling.

BRIGHTON.—The distribution of medals and other prizes to the students in the Brighton and Sussex School of Art was made last month, by the mayor of Brighton, in the presence of a large assembly, among whom were Mr. Coningham, M.P., the Rev. J. Griffith, president of the school, and many other gentlemen of local influence. At the examination, in December last, six pupils had proved themselves entitled to receive medals, but inasmuch as three of these had gained this distinction on former occasions, they were, by the rules of the Department of Science and Art, precluded from the award, and received books in lieu of medals. The head-master, Mr. White, informed the meeting that one of the three pupils, Mr. F. Curtis, had obtained no fewer than nine medals. During the past year the total number of persons taught in the chief school and its various branches amounted to 1,550; but the institution, like many others, is not free from debt.

CAMBRIDGE.—The School of Art in this town has more than doubled its number of pupils during the past year—the number attending being 151, against 71 in the preceding year. The mayor presided at a meeting, in the early part of January, of the friends and supporters of the institution, when Mr. Wood, who has recently been appointed head-master, addressed the assembly on the benefits arising from a

knowledge of Art, and explained his system of teaching. The Rev. W. Emery and the Rev. G. W. Weldon, with other gentlemen, afterwards expressed their views of the advantages of the school, and expressed regret that so few, in comparison with the large population of the place and its neighbourhood, availed themselves of the instruction it offered.

EXETER.—The seventh annual meeting of the School of Art in this city took place on January 2, when Sir Stafford Northcote, M.P., presided. The honourable baronet was accompanied on the platform by Sir John Bowring, LL.D., Mr. R. S. Gard, M.P., and many influential inhabitants of Exeter. The number of pupils attending the school during last year was 1,257—a decrease of 121 below the number in 1861. The attendance of schoolmasters and pupil-teachers was also less; owing, it was alleged, to the uncertainty arising from the recent minute of the Council of Education.

HALIFAX.—Mr. Ryan, one of the head-masters of the Leeds School of Art, has recently been appointed to the superintendence of the Halifax school, which has lately undergone some improvements in the way of giving greater accommodation to the students. Prizes for competition have been offered by the president, Colonel Akroyd, by the mayor, by Sir F. Crossley, M.P., Mr. Stansfeld, and other gentlemen interested in the welfare of the institution.

KIDDERMINSTER.—About twelve months since an effort was made to revive the School of Art in this town, which, for want of proper encouragement, had been threatened with entire extinction. The result proved so far successful that, during the nine months in which the school has been once more in active operation, the number of pupils taught in it, or by its agency, in surrounding places, amounted to 529. In the early part of January the annual meeting for distribution of prizes was held, under the presidency of the Earl of Dudley, supported by Lord Lyttelton, and others interested in the school.

LIVERPOOL.—Important changes are taking place in the Liverpool Academy, the aim of which is to put this institution on a firmer basis. In our last number we stated that several gentlemen had come forward and placed funds at the disposal of the artists, to enable them to go on for two or three years longer. This was the original intention, but it is now affirmed that these gentlemen are to be admitted into the academy, and to take its guidance upon themselves. As in the "Society of the Fine Arts," we are, therefore, to have the introduction of "the laity" in the "Academy." It is alleged, however, that the artists, who, as a body, are still to remain intact, are to have the management of the annual exhibitions as heretofore. The exhibitions of both institutions closed in the middle of January. The sales effected in the "Society" amounted to over £5,000, a very large proportion of the pictures sold being foreign. In the "Academy" the sales reached £3,500, the pictures disposed of being solely British.

MANCHESTER.—A *savoir*, in connection with the Manchester School of Art, took place at the Royal Institution, on the evening of the 13th of January. The collection of pictures, which had been for some time exhibited, hung on the walls, and on tables were numerous objects of *virtu*, lent by gentlemen of the locality; the drawings and designs executed by the pupils were also exhibited.—A bust of the Prince of Wales, by Mr. Marshall Wood, is to be placed in the Town Hall, a gift of the mayor to the corporation.

NORWICH.—The annual meeting of the School of Art here was held a short time ago, when we learned from the report that the number of local medals awarded in the past year was considerably larger than in the year preceding, while a national medal was given to one of the students—Miss Ellen Rose. The total number of pupils in the central school, and the schools in connection with it, was 690.

TAVISTOCK.—A statue of the Duke of Bedford is to be erected opposite the Town hall here. Mr. E. B. Stephens, who is at present engaged on a statue of the late Earl Fortescue, for Exeter, has received a commission for the work.

WORCESTER.—The annual distribution of prizes to the students of the Worcester School of Art was made in January last. The ceremony was presided over by the Earl of Dudley, who was supported by the Right Hon. Sir John Pakington, M.P., Mr. J. S. Pakington, Messrs. Aldrich, E. W. Binns, E. Webb, Southall, and others more or less interested in the manufactures of the locality. The report, read during the proceedings of the evening, spoke of the continued success of the school. During the past year the number of pupils at Worcester was 261, at Bromsgrove 93, and at Pershore 21. This last school, which is attached to the Mechanics' Institute, had only been in operation three months. The total number of persons receiving instruction during the year was 1,137—an increase of 73 over the preceding.

HISTORY OF CARICATURE AND OF GROTESQUE IN ART.

BY THOMAS WRIGHT, M.A., F.S.A.

THE ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

CHAPTER III.—Transition from Ancient to Mediaeval Art.—Taste for monstrous animals, dragons, &c.; Church of San Fedele, at Como.—Spirit of Caricature and love of Grotesque among the Anglo-Saxons.—Grotesque figures of demons.—Natural tendency of the early mediaeval artists to draw in Caricature.—Examples from early Manuscripts and Sculptures.

THE period between antiquity and the middle ages was one of such great and general destruction, that the gulf between ancient and mediaeval Art seems to us greater and more abrupt than it really was. The want of monuments, no doubt, prevents our seeing the gradual change of one into the other, but nevertheless enough of facts remains to convince us that it was not a sudden change. It is now indeed generally understood that the knowledge and practice of the Arts and manufactures of the Romans were handed onward from master to pupil after the empire had fallen; and this took place especially in the towns, so that the workmanship which had been declining in perfection during the later periods of the



Fig. 1.—SATURN DEVOURING HIS CHILD.

empire, only continued in the course of degradation afterwards. Thus, in the first Christian edifices, the builders who were employed, or at least many of them, must have been pagans, and they would follow their old models of ornamentation, introducing the same grotesque figures, the same masks and monstrous faces, and even sometimes the same subjects from the old mythology, to which they had been accustomed. It is to be observed, too, that this kind of iconographical ornamentation had been encroaching more and more upon the old architectural purity during the latter ages of the empire, and that it was employed more profusely in the later works, from which this taste was transferred to the ecclesiastical and to the domestic architecture of the middle ages. After the workmen themselves had become Christians, they still found pagan emblems and figures in their models, and still went on imitating them, sometimes merely copying, and at others turning them to caricature or burlesque. And this tendency continued so long, that, at a much later date, where there still existed remains of Roman buildings, the mediaeval architects adopted them as models, and did not hesitate to copy the sculpture, although it might be evidently pagan in character. The accompanying cut (No. 1) represents a bracket in the church of Mont

Major, near Nismes, built in the tenth century. The subject is a monstrous head eating a child, and we can hardly doubt that it was really intended for a caricature of Saturn devouring one of his children.

Sometimes the mediaeval sculptors mistook the emblematical designs of the Romans, and misapplied them, and gave an allegorical meaning to that which was not intended to be emblematical or allegorical, until the subjects themselves became extremely confused. They readily employed that class of parody of the ancients in which animals were represented performing the actions of men, and they had a great taste for monsters of every description, especially those which were

made up of portions of incongruous animals joined together, in contradiction to the precept of Horace:—

*Humano capiti cervicem pictor equinam
Jungere si velit, et varias inducere plumas,
Undique collatis membris, ut turpiter atrum
Desinet in pisces mulier formosa superne;
Spectatum admisi risum tenetis, amici?*

The mediaeval architects loved such representations, always and in all parts, and examples are abundant. At Como, in Italy, there is a very ancient and remarkable church dedicated to San Fedele (Saint Fidelis); it has been considered to be of so early a date as the fifth century. The sculptures that adorn the doorway, which is

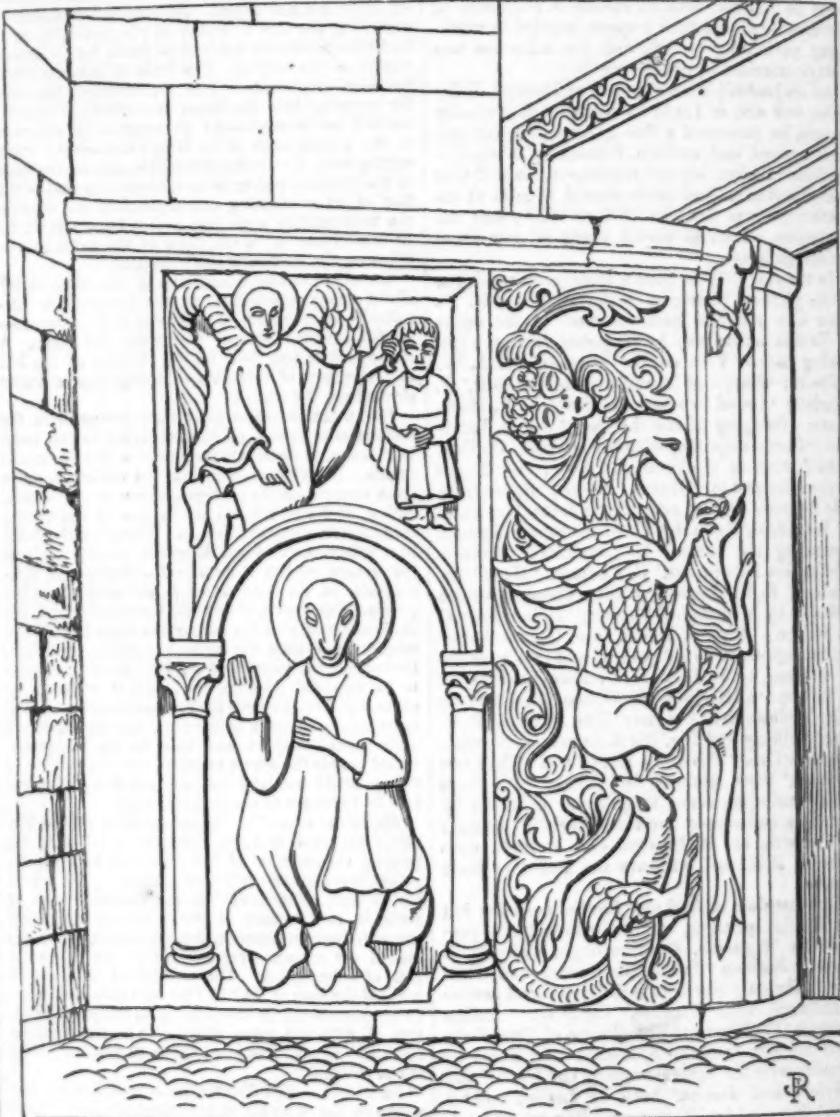


Fig. 2.—SCULPTURE FROM SAN FEDELE, AT COMO.

triangular-headed, are especially interesting. On one of these, represented in our cut No. 2, in a compartment to the left, appears a figure of an angel, holding in one hand a dwarf figure, probably intended for a child, by a lock of his hair, and with the other hand directing his attention to a seated figure in the compartment below. This latter figure has apparently the head of a sheep, and as the head is surrounded with a large nimbus, and the right hand is held out in the attitude of benediction, it may be intended to represent the Lamb. It is seated on something which is difficult to make out, but which looks somewhat like a crab-fish. The boy in the compartment above carries a large basin in his arms. The adjoining compartment to the right contains the representation of a conflict between a dragon, a winged serpent, and a winged fox. On the opposite side of the door, two winged monsters are represented devouring a lamb's head. I owe the drawing from which this and the preceding

engraving were made to my friend Mr. John Robinson, a talented young artist and architect, who holds the travelling medal of the Royal Academy. Figures of dragons, as ornaments, were great favourites with the peoples of the Teutonic race; they were creatures intimately wrapped up in their national mythology and romance, and they are found on all their artistic monuments mingled together in grotesque forms and groups. When the Anglo-Saxons began to ornament their books, the dragon was continually introduced for ornamental borders and in forming initial letters. One of the latter, from an Anglo-Saxon manuscript of the tenth century (the well-known manuscript of Cædmon, where it is given as an initial V), is represented in our cut No. 3.

Caricature and burlesque are naturally intended to be heard and seen publicly, and would therefore be figured on such monuments as were most exposed to popular gaze. Such was the case, in the earlier periods of the middle ages, especially

with ecclesiastical buildings, which explains how they became the grand receptacles of this class of Art. We have few traces of what may be termed comic literature among our Anglo-Saxon forefathers, but this is fully explained by the circumstance that very little of the popular Anglo-Saxon literature has been preserved. In their festive hours, the Anglo-Saxons seem to have especially amused themselves in boasting of what they had done, and what they could do, and these boasts were perhaps often of a burlesque character, like the *gabs* of the French and Anglo-Norman romancers of a later date, or so extravagant as to produce laughter. The chieftains appear also to have encouraged men who could make jokes, and satirise and caricature others; for the company



Fig. 3.—ANGLO-SAXON DRAGONS.

of such men seems to have been cherished, and they are not unfrequently introduced in the stories which remain. Such a personage is Hunferth in *Beowulf*; such was the Sir Kay of the later Arthurian romances; and such too was the Norman minstrel in the history of Hereward, who amused the Norman soldiers at their feasts by mimicry of the manners of their Anglo-Saxon opponents. The too personal satire of these wits often led to quarrels, which ended in sanguinary brawls. The Anglo-Saxon love of caricature is shown largely in their proper names, which were mostly significant of personal qualities their parents hoped they would possess; and in these we remark the proneness of the Teutonic race, as well as the peoples of antiquity, to represent



Fig. 4.—A JOLLY MONK.

these qualities by the animals supposed to possess them, the animals most popular being the wolf and the bear. But it is not to be expected that the hopes of the parents in giving the name would always be fulfilled, and it is not an uncommon thing to find individuals losing their original names to receive in their place nicknames, or names which probably expressed qualities they did possess, and which were given to them by their acquaintances. These names, though often not very complimentary, and even sometimes very much the contrary, completely superseded the original name, and were even accepted by the individuals to whom they applied. The second names were indeed so generally acknowledged, that they were used in signing legal documents.

An Anglo-Saxon abbess of rank, whose real name was Hrodwara, but who was known universally by the name Bugga, the Bug, wrote this latter name in signing charters. We can hardly doubt that such a name was intended to ascribe to her characteristics of a not agreeable character, and very different to those implied by the original name, which perhaps meant, a dweller in heaven. Another lady gained the name of the Crow. It is well known that surnames did not come into use till long after the Anglo-Saxon period, but appellatives, like these nicknames, were often added to the name for the purpose of distinction, or at pleasure, and these, too, being given by other people, were frequently satirical. Thus, one Harold, for his swiftness, was called Hare-foot; a well-known Edith, for the elegant form of her neck, was called Swan-neck; and a Thureyl, for a form of his head, which can hardly have been called beautiful, was named Mare's-head. Among many other names, quite as satirical as the last-mentioned, we find Flat-nose, the Ugly, Squint-eye, Hawk-nose, &c.

Of Anglo-Saxon sculpture we have little left, but we have a few illuminated manuscripts which present here and there an attempt at caricature, though they are rare. It would seem, however, that the two favourite subjects of caricature



Fig. 5.—SATAN IN BONDS.

among the Anglo-Saxons were the clergy and the evil one. We have abundant evidence that, from the eighth century downwards, neither the Anglo-Saxon clergy nor the Anglo-Saxon nuns were generally objects of much respect among the people; and their character and the manner of their lives sufficiently account for it. Perhaps, also, it was increased by the hostility between the old clergy and the new reformers of Dunstan's party, who would no doubt caricature each other. A manuscript psalter, in the University Library, Cambridge (Ff. 1, 23), of the Anglo-Saxon period, and apparently of the tenth century, illustrated with rather grotesque initial letters, furnishes us with the figure of a jolly Anglo-Saxon monk, given in our cut No. 4, and which it is hardly necessary to state represents the letter Q. As we proceed, we shall see the clergy continuing to furnish a butt for the shafts of satire through all the middle ages.

The inclination to give to the demons (the middle ages always looked upon them as innumerable) monstrous forms, which easily ran into the grotesque, was natural, and the painter, indeed, prided himself on drawing them ugly; but he was no doubt influenced in so generally caricaturing them, by mixing up this idea with those furnished by the popular superstitions of the Teutonic race, who believed in multitudes of spirits, representatives of the ancient satyrs, who were of a playfully malicious description, and went about plaguing mankind in a very droll manner, and sometimes appeared to them in equally droll forms. They were the Pucks and Robin Goodfellow of later times; but

the Christian missionaries to the west taught their converts to believe, and probably believed themselves, that all these imaginary beings were real demons, who wandered over the earth for people's ruin and destruction. Thus the grotesque imagination of the converted people was introduced into the Christian system of demonology. It is a part of the subject to which we shall return in our next chapter; but I will here introduce two examples of the Anglo-Saxon demons. To explain the first of these, it will be necessary to state that, according to the mediæval notions,



Fig. 6.—SATAN.

Satan, the arch demon, who had fallen from heaven for his rebellion against the Almighty, was not a free agent who went about tempting mankind, but he was himself plunged in the abyss, where he was held in bonds, and tormented by the demons who peopled the infernal regions, and also issued thence to seek their prey upon God's newest creation, the earth. The history of Satan's fall, and the description of his position (No. 5), form the subject of the earlier part of the Anglo-Saxon poetry ascribed to Cadmon, and it



Fig. 7.—THE TEMPTATION.

is one of the illuminations to the manuscript of Cadmon (which is now preserved at Oxford), which has furnished us with our cut No. 5, representing Satan in his bonds. The fiend is here represented bound to stakes, over what appears to be a gridiron, while one of the demons, rising out of a fiery furnace, and holding in his hand an instrument of punishment, seems to be exulting over him, and at the same time urging on the troop of grotesque imps who are swarming round and tormenting their victim. The next cut, No. 6, is also taken from an Anglo-Saxon

manuscript, preserved in the British Museum (MS. Cotton., Tiberius, C. vi.), which belongs to the earlier half of the eleventh century, and contains a copy of the psalter. It gives us the Anglo-Saxon notion of the demon under another form, equally characteristic, wearing only a girdle of flames; but in this case the especial singularity of the design consists in the eyes in the fiend's wings.

Another circumstance had no doubt an influence on the mediæval taste for grotesque and caricature—the natural rudeness of early mediæval Art. The writers of antiquity tell us of a remote period of Grecian Art when it was necessary to write under each figure of a picture the name of what it was intended to represent, in order to make the whole intelligible—"this is a horse," "this is a man," "this is a tree." Without being quite so rude as this, the early mediæval artists, through ignorance of perspective, want of knowledge of proportion, and want of skill in drawing, found great difficulty in representing a scene in which there was more than one figure, and in which it was necessary to distinguish them from each other; and they were continually trying to help themselves by



Fig. 8.—DAVID AND THE LION.

adopting conventional forms or conventional positions, and by sometimes adding symbols that did not exactly represent what they meant. The

exaggeration in form consisted chiefly in giving an undue prominence to some characteristic feature, which answered the same purpose as the



Fig. 9.—THE FLIGHT INTO EGYPT.

Anglo-Saxon nickname and distinctive name, and which is, in fact, one of the first principles of all caricature. Conventional positions partook much of the character of conventional forms, but gave still greater room for grotesque. Thus the very first characteristics of mediæval Art implied the existence of caricature, and no doubt led to the taste for the grotesque. The effect of this influence is apparent everywhere, and in innumerable cases serious pictures of the gravest and most important subjects are simply and absolutely caricatures. Anglo-Saxon Art ran very much into this style, and is often very grotesque in character. The first example we give (cut No. 7) is taken from one of the illustrations to Alfric's Anglo-Saxon version of the Pentateuch, in the profusely illuminated manuscript in the British Museum (MS. Cotton., Claudius, B. iv.), which was written at the end of the tenth, or beginning of the eleventh, century. It represents the temptation and fall of man; and the subject is treated, as will be seen, in a rather grotesque manner. Eve is evidently dictating to her husband, who, in obeying her, shows a mixture of eagerness and trepidation. Adam is as evidently going to swallow the apple whole, which is, perhaps, in accordance with the mediæval legend, according to which the fruit stuck in his throat. It is hardly necessary to remark that the tree is entirely a conventional one; and it would be difficult to imagine how it came to bear apples at all. The mediæval artists were extremely unskilful in drawing trees; to these they usually gave the forms of cabbages, or some such plants, of which the form was simple, or often of a mere bunch

its slayer. This is very commonly the case in the mediæval drawings and sculptures, the artists apparently possessing far less skill in representing action in an animal than in man, and therefore more rarely attempting it. These illustrations are both taken from illuminated manuscripts. The two which follow are furnished by sculptures, and are of a rather later date than the preceding. The abbey of St. George of Bosherville, in the diocese of Auxerre (in Normandy), was founded by Ralph de Tancarville, one of the ministers of William the Conqueror, and therefore in the latter half of the twelfth century. A history of this religious house was published by a clever local antiquary—M. Achille Deville—from whose work we take our cut No. 9, one of a few rude sculptures on the abbey church, which no doubt belonged to the original fabric. It is not difficult to recognise the subject as Joseph carrying the Virgin Mary with her child into Egypt; but there is something exceedingly droll in the unintentional caricature of the faces, as well as in the whole design. The Virgin Mary appears without a nimbus, while the nimbus of the Infant Jesus is made to look very like a bonnet. For the drawing of the other sculpture to which I allude I am indebted to Mr. Robinson. It is one of the subjects carved on the facade of the church of St. Gilles, near Nîmes, and is a work of the twelfth century. It appears to represent the young David slaying the giant Goliah, the latter fully armed in scale armour, and with shield and spear, like a Norman knight; while to David the artist has given a figure which is feminine in its forms. What we might take at first sight for a basket of apples, appears to be meant for a supply of stones for the sling which the young hero carries suspended from his neck. He has slain the giant with one of these, and is cutting off his head with his own sword.

SHELLEY'S MONUMENT.

ENGRAVED BY G. STODART, FROM THE SCULPTURE
BY H. WEEKES, A.R.A.

The monument to the poet Shelley, or more properly to him and his second wife, who survived him some years, was erected in 1854 by order of their son, Sir Percy F. Shelley. There is a fine antique feeling in the composition, that recalls to mind one of Michael Angelo's *Pietas*,—no higher compliment, we think, can be paid to Mr. Weekes. The body of the drowned man lies amid pieces of broken rock, as if just washed ashore; it is partially naked, and a sprig of seaweed has twined itself round one arm: the head is supported by his wife, who leans lovingly over the body, gazing intently, yet not distressingly, on the face of her dead husband. The general arrangement of the two figures is very pictorial, and simply natural. The anatomy of the principal figure is well displayed, and yet not obtrusive; and the draperies, particularly that of the female, enrich the composition without rendering it too florid. It is altogether a work showing no small amount of poetical feeling, suitable to those whom it commemorates.

The architecture of the Shelley monument is simple almost to a fault, consisting merely of a plain marble base on which the group rests, and a background of similar material, terminating at the top in a pointed arch. The inscription, however, is rather remarkable: after recording the birth and death of each individual, and the intent of the son in erecting the memorial, it finishes with some beautiful lines from Shelley's "Adonais"—a poem written, as is known, by him as an elegy to another highly-gifted poet—Keats—but equally applicable to both:—

"He has outsoared the shadow of our night,
Envy, and calumny, and hate, and pain;
And that unrest which men miscall, delight;
Can touch him not, and torture not again:
From the contagion of the world's slow stain
He is secure, and now can never mourn
A heart grown cold, a head grown grey in vain;
Nor, when the spirit's self has ceased to burn,
With sparkling ashes load an unamented urn."

The tomb is placed immediately within the principal entrance, under the western tower of the Old Priory Church, Christ Church, Hampshire.

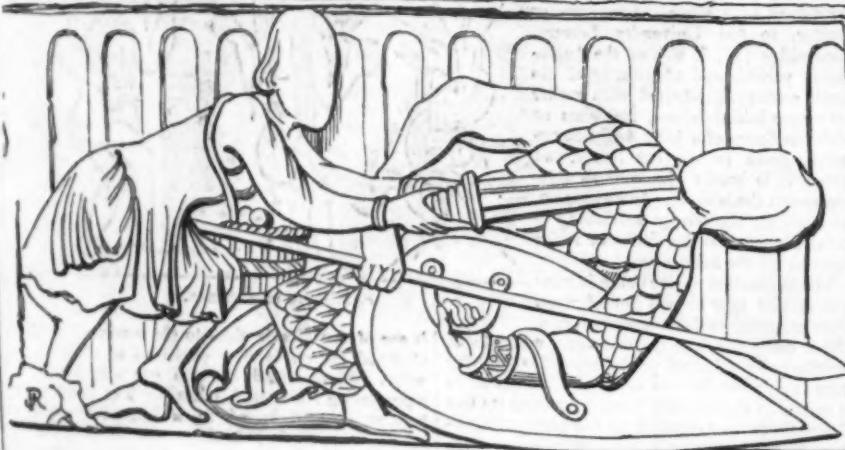


Fig. 10.—DAVID AND GOLIAH.

of leaves. Our next example (cut No. 8) is also Anglo-Saxon, and is furnished by the manuscript in the British Museum already mentioned (MS. Cotton., Tiberius, C. vi.). It probably represents

young David killing the lion, and is remarkable not only for the strange posture and bad proportions of the man, but for the tranquillity of the animal and the exaggerated and violent action of



THE MONUMENT TO PERCY BYSSHE SHELLEY.

ENGRAVED BY G. STODART, FROM THE GROUP BY H. WEEKES, A.R.A.



THE ARMORIAL INSIGNIA
OF THE
PRINCE AND PRINCESS OF WALES.

The auspicious event which has been fixed to take place at Windsor on the 10th day of this month, will naturally attract the attention of very many persons, who have no connection whatever with the College of Arms, to the historical heraldry of England. As we ourselves just now feel a deep interest in this subject, though we are by no means aspirants to the honours of the tabard in our own persons, we have determined to place before our readers a few general remarks having an especial reference to the armorial insignia of their Royal Highnesses, the Prince and Princess of Wales.

The Prince himself bears the following titles:—he is Prince of Wales; a Knight of the Garter; Duke of Cornwall and Earl of Chester, in England; Duke of Rothesay, Earl of Carrick, Baron Renfrew, and Lord of the Isles, in Scotland; Earl of Dublin, in Ireland; and, in right of his lamented father, Prince of Saxony, and Duke of Saxe-Coburg and Gotha. His Royal Highness is also a Knight of the Most Exalted Order of the Star of India, and of some foreign orders of knighthood.

As Prince of Wales, his Royal Highness bears the shield of arms of his Royal Mother, differenced with a silver label of three points—as the Princes of Wales, his predecessors, from the time of the Black Prince (who was the first English Prince of Wales by creation) have borne the Royal Arms with the same difference. Accordingly, the arms of the Prince of Wales are, quarterly, first and fourth *England*, second *Scotland*, and third *Ireland*; the label being in chief, and extending across the entire shield. Upon this

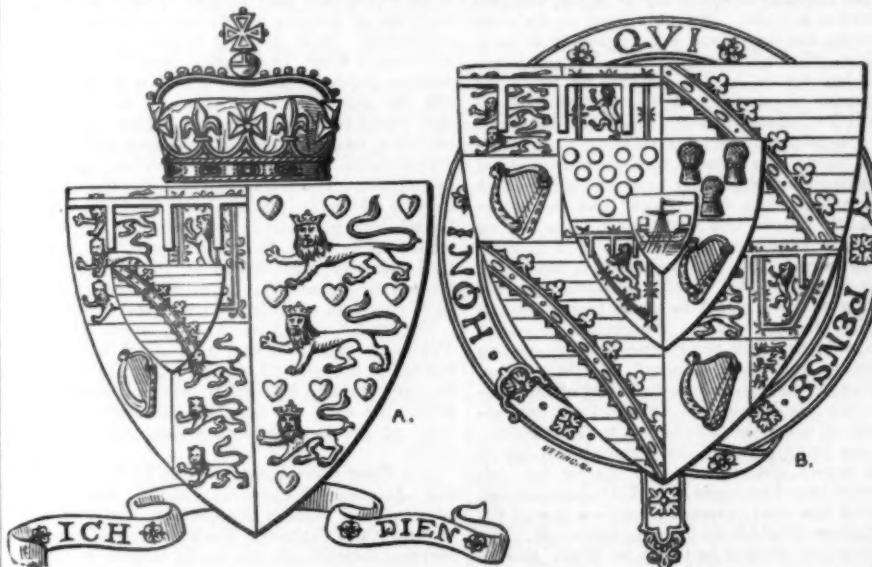
shield, that of *Saxony* is now charged in pretence, as in the dexter half of our engraving A: *Saxony* is, *barry, or and sable, over all a bend tressée, vert*; or, as this shield is blazoned by foreign heralds, *a wreath of olive leaves, proper*. This arrangement, however consistent with the feeling which desires to keep in ever-present remembrance the inheritance of rank and title derived by the Prince of Wales from his royal father, does not appear to be in conformity with either the spirit or the practical usage of true historical heraldry. The arms of the Prince of Wales have a distinct individuality of their own, with which nothing ought to be directly associated. The correct plan would be to preserve these arms upon a separate shield; and, at the same time, to marshal the various armorial insignia of the Prince upon a second shield: or, the proper arms of the Prince of Wales might be marshalled quarterly, either with *Saxony* alone, or with *Saxony* in the second quarter, and the other coats-of-arms of the Prince duly blazoned in the succeeding quarters.

The marriage of the Prince will require the adoption of an impaled shield, the arms of *Denmark* having the sinister half of the escutcheon assigned to them, in accordance with regular heraldic usage. Such impalement has been habitual in marshalling the royal arms of the consorts of our sovereigns—with the exception of the arms of the late Prince Consort, which presented an heraldic anomaly. The shield of Denmark has a multiplicity of quarterings, and it is eminently characteristic of continental as distinguished from English heraldry. It will probably be considered desirable, except on extraordinary occasions, to impale with the arms of the Prince of Wales only the armorial insignia of Denmark proper, leaving the complicated quarterings of the Danish shield to be represented by the most important member of the group. Thus, the

Feather Badge, the well-known cognizance of the Prince of Wales. The three ostrich feathers of this famous badge were first ensigned with a princely coronet by Edward Tudor, Prince of Wales, son of Henry VIII.; and Henry Stuart, eldest son of James I., established the arrangement of the feathers within the coronet as they have since been blazoned. A single ostrich feather, having a scroll with the motto "Ich Dien" attached to its quill, or a pair of such feathers, may probably be borne, after an early usage, by our Prince and Princess. And, perchance, our Prince of Wales may again assume, amongst his armorial insignia, the "Shield of Peace" (as he significantly entitled it), borne by his illustrious predecessor, the Black Prince. This shield is black, and is charged with three white ostrich feathers, set singly, each feather having its quill piercing a small scroll, with the motto "Ich Dien."

We may here add that the Danish flag—which from henceforth will learn, we trust, to love the breezes of England—is red, with a white cross, reversing the colours of our own "St. George;" and the Danish flag is swallow-tailed. Having thus mentioned a flag, we cannot refrain from expressing our hope that the flag that will blow out so freely throughout the country this month may be hoisted correctly. We have not forgotten the manner in which so many flags were hoisted in London when the Princess Royal was married. The object then appeared to be to display the same flag in as many different ways as possible,—the fact being ignored that flags have a meaning, which they express with peculiar emphasis when they are correctly displayed. On that occasion, even upon the summit of Temple Bar itself, the flag of the City of London was hoisted with the famous weapon of the loyal Walworth in a horizontal position; that is, the head of the flag was attached to the flag-staff. And the Union Jack, instead of always having its broad diagonal white (the St. Andrew's Cross of Scotland) uppermost, and next the staff, appeared continually reversed; while the tricolours of France and Italy, which ought to have the blue and the green always next to the staff, were displayed sometimes correctly, and as frequently with the order of their colours reversed, and occasionally with their dividing lines horizontal instead of vertical.

We leave for future consideration the full blazonry of the shield of arms of Denmark; but we now have to acknowledge the wood engravings of the shield of arms of the Prince and Princess of Wales, which have been courteously placed at our disposal by Messrs. Winsor and Newton, from a volume on "Historical and Popular Heraldry," by the Rev. Charles Boutell, M.A., very recently published by them.



three golden lions of the realm of England might represent the quartered shield of the British empire. In our example A, we have given a representation of the impaled shield of the Prince and Princess of Wales, marshalled after the manner we have just suggested. The dexter half of this shield displays, as has already been stated, the arms of the Prince of Wales as Prince of Wales, charged in pretence with his shield of *Saxony*; in the sinister half appear the arms of *DENMARK* alone, without any quarterings—that is, *or, semée of hearts, gules, three lions passant guardant in pale, azure, crowned, gold*:—in non-heraldic language, upon a field of gold, strewed with red hearts, three blue lions, having golden crowns.

Our second example, marked B, displays the arms of the Prince of Wales quartering *Saxony*, and having an escutcheon of pretence of four quarterings, with an inescutcheon. These quarterings are thus blazoned:—1. The dukedom of *CORNWALL*—*sable, bezantée* (black, with golden roundels); 2. The earldom of *CHESTER*—*azure*,

three garbs, or (blue, with three golden wheat-sheaves); 3. The dukedom of *ROTHSAY*—*Scotland, with a silver label*; 4. The earldom of *DUBLIN*—*Ireland* (perhaps this fourth quarter, like the third, might be differenced with a silver label); and, over all, the insignia of Lord of the *ISLES*—*argent, on waves of the sea, proper, a lymphaed, sable, the flags and pendant, gules* (white, a black galley with red flags, upon the sea). This shield is encircled with the Garter of the Order, charged with its Motto.

It will be understood that the Garter never surrounds the impaled shield of the Prince and Princess. The crest of the Prince is the crest of England, the lion being differenced with the H.R.H. own label; and the same label differences the supporters, which, in all other respects, are the same as those of the Royal Arms of her Majesty. The coronet of the Prince and Princess of Wales has the circlet ensigned with four crosses pâtiées, and as many fleurs-de-lis, placed alternately; and it is arched with a single arch only, as in our example A. Their Royal Highnesses bear the

ART IN CONTINENTAL STATES.

PARIS.—The French government, it is said, has given numerous commissions for sculptures: among them are two equestrian statues of the first Napoleon, one to be erected in the Place Napoleon, at the Louvre, and the other for the city of Grenoble; a statue of Vercingetorix; one of Gaston Phœbus, for the city of Pau; one of Olivier de Serres, for the Conservatoire des Arts et Métiers; a group intended as a pendant to that of Attila, for the Church of Saint Geneviève; a group for the gardens of the Luxembourg; and statues of Comedy and Tragedy for the Théâtre Français.—M. Gérôme, the distinguished historical painter, has recently married Mademoiselle Goupil, daughter of the well-known print-publisher.—The exhibition and sale of indelicate prints and photographs are attracting the notice of some of the public journals of Paris: nor is the offence against propriety and moral feeling confined to works of this kind. "It is difficult," writes our correspondent in that city, "to open a newly-published book, or to walk the streets, without seeing something obnoxious to common decency." A recent paper in the *Siecle* alludes at considerable length to the subject, which certainly demands the attention of the authorities. Seizures are, we understand, made from time to time; but the evil still exists, and will probably do so till the offence of selling is followed by punishment, as in England.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—The Queen has been pleased to direct letters patent to be passed under the Great Seal, appointing the Right Hon. Philip Henry, Earl Stanhope; the Right Hon. Charles Stewart, Viscount Hardinge; Francis Charteris, Esq. (commonly called Lord Elcho); the Right Hon. Sir Edmund Walker Head, Bart., K.C.B.; William Sterling, Esq.; Henry Danby Seymour, Esq.; and Henry Reeve, Esq., to be her Majesty's Commissioners to inquire into the present position of the Royal Academy in relation to the Fine Arts, and into the circumstances and conditions under which it occupies a portion of the National Gallery, and to suggest such measures as may be required to render it more useful in promoting Art and in improving and developing public taste. It would be difficult, or impossible, to make a better selection: the noblemen and gentlemen appointed to discharge a most important and onerous duty, are all well known; while no one of them can be recognised as either an advocate or opponent of the Royal Academy. We cannot doubt that the task will be undertaken in a right spirit; and that "inquiries" will lead to practical and beneficial results. The Commissioners well know that while time has rendered necessary certain changes in the constitution and government of the Royal Academy, it is the one Institution of England that sustains and upholds British Art—the only source from which a *status* is obtained by its professors.

THE "HANGERS."—The members of the Academy on whom devolves the duty of hanging the pictures for the ensuing exhibition are Messrs. A. Cooper, Frith, and C. Landseer.

FEMALE SCHOOL OF ART.—A class has been formed, and will be opened on the 1st of the present month, for instruction in design of such a practical character as will, it is hoped, enable the pupils to supply manufacturers with drawings suited to their requirements—the want of such teaching having long been felt by both parties. The class will be under the direction of Dr. Dresser, assisted by Messrs. Lyon and Allen. The course of instruction includes lectures on the history of ornament, and on plants as furnishing ornamental forms.

PROPOSED TESTIMONIAL TO GEORGE GODWIN, Esq., F.R.S., AND LEWIS POCOCK, Esq.—We have already announced that at the annual meeting of the Art-Union of London, a proposal was made by one of its members to allocate a part of the reserved fund in order to testify the opinion of the society in reference to the services of its honorary secretaries. These gentlemen, however, at once declined to receive any testimonial from such source; but they did tacitly, if not reluctantly, consent that the members should be free to do as they pleased in the matter—in so far as a private subscription for the purpose is concerned. A subscription is, therefore, now on foot to present a testimonial to the honorary secretaries of the Art-Union of London—not as an acknowledgment on "retirement from office," for they continue their services to the society, but in order that an adequate expression of the sense of the society may be put on record. This is not only reasonable and just: it is a duty in which every member of the society should desire to take part. These gentlemen have laboured unceasingly, and entirely gratuitously, for upwards of twenty-six years. The good they have achieved for British Art is by no means to be measured by the actual amount—large as it is—that has been distributed among British artists. The operations of the society have greatly extended a love and appreciation of Art, and a desire to possess engravings and pictures: there is nothing of which it may be more emphatically said than of Art, that the appetite "grows by what it feeds on." Of the numerous thousands who have thus obtained "household decorations" (so to limit the view of such acquisitions), there are few who have not been induced in consequence to augment their sources of enjoyment by purchases from artists or dealers—pictures or prints. We consider, therefore, the debt due to Messrs. Godwin and Pocock a public debt, and one that ought to be publicly recognised. With reference to the hundreds of artists who have been by their

means essentially served—sometimes under circumstances when services seemed "providential"—the case assumes a higher aspect. We shall shame to see the list of subscribers, if it do not contain the names of a very large proportion of the artists of the United Kingdom.

AT THE GRAPHIC, on the evening of the 11th of February, there was a full meeting of members and visitors, and an assemblage of pictures, drawings, and other works, more than usually attractive. According to a bye-law recently passed, it falls to the turn of each member officially to contribute twice during the season—an arrangement by which a much greater number of works is secured for exhibition. There were among the pictures two by Barker, Crimean episodes—'The Morning before the Battle,' and 'The Night after the Battle'; 'The Sick Child,' Carrick; an admirable 'Welsh Lake and Mountain Scene,' C. Marshall; 'Portrait of a Boy,' Alexander Johnson; 'After the Battle,' Calderon; 'A Landscape,' Jutsum; 'A Girl's Head,' J. H. S. Mann; and others by Parrott, Holland, Poole, Troyon, &c. There was a charming collection of Wedgwood-Flaxman gems, many copied from the antique, and others by Flaxman himself—*Greciores Grecissimis*; an elegant profile of John Kemble, and one of Flaxman himself as a boy. By Dadd, an artist not now remembered save by fellow-labourers, there was an extraordinary elfin and goblin composition; by Carl Haag, were sketches of Oriental figures, with drawings by Cattermole, F. Tayler, D. Cox, Turner, Tidy, Dodgson, &c.; and in sculpture, 'Mrs. Norton,' by Butler; 'C. Weekes,' by F. Weekes; and two busts by Davis: the whole forming a collection of which there was not one item without some special interest.

MR. W. P. FRITH, R.A. AND THE 'ART-JOURNAL.'—The public are aware that in our comments on the commission to Mr. Frith to paint a picture of the marriage of the Prince of Wales, we committed a mistake. The only thing to do when a wrong has been done, is to repair it as soon and as effectually as possible. No gentleman will hesitate to do this. When we wrote the statement in question, we fully and entirely believed it—believed that Mr. Frith had demanded a "preposterous" sum for painting such a picture, taking into account the immense collateral advantages of engraving and exhibiting such picture, and that the "terms" had been "declined." No one who reads the *Art-Journal*, no one who knows its editor, will for a moment think we put forth this statement in malice, or even ill-will, to Mr. Frith; whatever personal feeling we have, would be to do that gentleman service, and not injury. We protest, therefore, against this mistake being treated as proceeding from any unworthy "animus." We believe that during our twenty-six years' conduct of the *Art-Journal*, this is the first time we have been accused of using the *Art-Journal* to the prejudice of any living person, from personal hostility to that person, although charges against the *Art-Journal* have been made of undue indulgence and lenient bias from personal regard—a charge the soundness of which we by no means admit. We believe our mission is to do as much good—making as many people happy—as we can; it is on that principle the *Art-Journal* has ever been conducted. We might enlarge on this topic, but the public cannot be expected to take interest in it. We readily admit Mr. Frith's assertion, that "he stated his terms, which were acceded to in the most gracious and liberal manner," and are ready and willing to infer that such terms were the terms originally proposed by Mr. Frith, that they were not at any time "declined," and we have consequently to express regret that the statement complained of was made,—unhesitatingly to withdraw it,—and to congratulate the artist on a commission that—including picture, engraving, and exhibition—will be the most munificent recompence ever accorded to an artist since Art became a profession.

MR. COCKERELL, R.A.—On New Year's Day, a deputation of the Royal Institute of British Architects, consisting of Mr. Tite, M.P., Professor Donaldson, and Professor Kerr, presented to Mr. Cockerell, on behalf of the society, a complimentary address on his retirement from the office of President. It is written and illumi-

nated on a series of vellum pages, by Mr. Owen Jones and the long list of signatures of members of the Institute, of all grades, follows on similar sheets with illuminated borders; the whole being arranged for binding as an album; and an elegant and splendid offering it is. Mr. Cockerell, by his professional attainments, and his courteous and kind manners, has gained the esteem of a very large circle of friends and acquaintances; while his reputation as an architect has caused his name to be enrolled among the principal Art societies throughout Europe. A portrait of him, by Mr. Boxall, A.R.A., is about to be placed in the Institute, as another testimonial of the value of his services to that body.

COPYRIGHT IN SCULPTURE.—Happily for the cause of Art no copyright can be claimed in the 'Dying Gladiator,' or the 'Quoit-Player,' those renowned examples of Greek sculpture; but Mr. Smith, a sculptor of Liverpool, has succeeded in obtaining compensation against Mr. Reynolds, proprietor of a wax-work exhibition in the same place, for causing a copy to be made, in wax, of a bust of the celebrated pugilist, Tom Sayers, modelled by Mr. Smith, who had registered his copyright. One almost wonders that Sayers himself, supposing he had intimation of the fact, did not protest against the being "done in wax," as an insult; bronze or marble the athlete could not object to. It appeared in evidence, that Reynolds having obtained possession of a cast from the original model, several of which had been sold, had it reproduced in wax for his own use; it was alleged, however, that he had disposed of some copies, but the charge was denied, nor was it proved that any had been given away. The bench of magistrates, before whom the case was heard, inflicted a penalty on the defendant of £20, with costs.

THE GREAT EXHIBITION BUILDING has been thrown open for public view; perhaps no surer mode would have been adopted to show the utter inutility of keeping up so vast and dreary a wilderness. How could it be properly filled? and even if filled, by bringing from all quarters various public collections, would it be fair to ask the public to study them in a building that would rival Siberia in the winter months? and this, too, in place of pleasanter and more commodious museums and galleries already established. The great Brompton fog-trap could only be efficiently used as a railway station; but for all other purposes it is so palpably bad, that we feel little doubt Parliament, with that practical common sense shown in 1851, will never consent to the retention of what is useless, unsightly, and an unnecessary tax on the public.

WATER-COLOUR ARTISTS' LANCASHIRE RELIEF FUND.—A second donation of £500 was forwarded to the general committee, at the end of January, through Mr. Fahey, who is so ably fulfilling the duty of honorary secretary to the body of artists contributing their aid to this object.

THE FIRST CONVERSAZIONE given by the Artists' and Amateurs' Society this season, was held, as usual, at Willis's Rooms, on the evening of the 29th of January. The attendance of members and their friends was not so large as we have seen it on former occasions, and to those present this was certainly a benefit, as there was ample space and a favourable opportunity for examining the works exhibited. The society is in so flourishing condition, and its receptions are rendered so agreeable, that the large room is sometimes inconveniently crowded, especially under the pressure of the universally-adopted fashion of ladies' "draperies." The post of honour was occupied by Mrs. E. M. Ward's 'Scene at the Louvre in 1649,' exhibited at the Academy last year; and among the other pictures and drawings which attracted most attention, were a 'Mother and Child,' life-size, exquisitely painted by J. Sant; the sketch for E. M. Ward's 'Sleep of Argyle,' the sketch for the late A. Solomon's 'Drowned, Drowned!' 'His Portrait,' a girl contemplating a miniature, by Elmore; 'Grandfather's Portrait,' W. H. Knight; 'The Socialists,' E. Armitage; two pictures of 'Spanish Girls,' by J. Phillip; 'The Turkish Merchant,' J. F. Lewis; 'The Parish Doctor,' Le Poitevin; two cabinet pictures by Stanfield; a portrait of Mrs. Rose, most powerfully painted by F.

Sandys; the head and bust of a young girl, a beautiful and unusual example of G. Cattermole's pencil; 'The Armoury,' by the same artist; with framed drawings by D. Cox, sen., Duncan, T. S. Cooper, Callow, Mole, Gastineau, and Bennett. A series of three drawings by W. J. Grant, illustrating the story of 'The Blind Girl,' must not be omitted.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.—The annual meeting of the subscribers to this charity—the object of which, as some of our readers may probably not know, is to relieve distressed artists, and to afford assistance to the widows and orphans of artists—was held on the 13th of last month. The report for the year 1862 states that during this period the sum of £982 was granted to sixty-six applicants, whose cases in most instances were very distressing. Mr. Cockerell, R.A., one of the founders of this institution, and for a long time its treasurer, has been compelled to resign his post on account of ill health. Mr. P. C. Hardwick has undertaken the duties of the office. The next annual dinner is fixed for the 28th of this month.

THE MARRIAGE OF THE PRINCE OF WALES.—Her Majesty the Queen has graciously accorded her sanction that Mr. G. H. Thomas shall be present at the marriage, in order that he may paint a picture, of which copies shall be published in chromo-lithography, by the eminent firm of Messrs. Day and Son. There is no artist better calculated to do justice to a subject so deeply interesting. The public are familiar with many of his paintings of a somewhat similar class—'The Distribution of the Crimean Medals,' 'The Marriage of the Princess Alice,' and 'The Coronation of the King of Prussia.' His heart will be in his work, and there can be no doubt of his doing justice to a scene that will long be a memory for these kingdoms. In the hands of Messrs. Day the copies will be as near as possible *fac-similes*. The print will be of large size, yet not costly; and, we are given to understand, only a limited number will be issued. The issue may be expected to take place not long after the ceremony.

PICTURE SALES.—At the conclusion of the sale, in Paris, of Prince Demidoff's oil-pictures, briefly referred to in our last number, a collection of water-colour drawings were sold; the principal of which were, 'Lady Jane Grey,' 'The Duke de Guise,' and 'Charles the First,' studies for the well-known pictures painted by Paul Delaroche, which brought the respective sums of £216, £248, and £156; 'Low Tide,' and an 'Old Man,' by Bonington, £351 and £364; 'Dogs attacking a Wolf,' Brascassat, £404; 'The Concert,' £244, and 'Monkeys Quarrelling,' £184, both by Decamps; 'Sorrows,' Ary Scheffer, £164; and 'Harvesting,' by Leopold Robert, £112. The entire collection of oil-pictures realised £13,021, and the drawings produced about £5,000.

PHOTO-SCULPTURE.—A remarkable invention, intimately connected with photography, is—according to some of our contemporaries—now engrossing the attention of artists. The method followed by the inventor, M. Willème, is this:—A number of simultaneous photographs of a person are taken, and the outlines thus obtained are enlarged or reduced at will by the pantograph. With these *data* M. Willème produces a statue, the exact likeness of the original, in any size, and in so short a time as is hardly to be credited. Any person wanting his statue to be made is photographed in various directions, and two days later he may call for his statuette in clay. Features and drapery are represented with the greatest exactness, and, as a natural consequence of the method, the price is extremely moderate. A cast of the figure being taken in plaster, it may be reproduced any number of times, and cast in bronze if required. We know nothing of this invention but what we find elsewhere reported.

ARTISTIC COPYRIGHT.—A meeting has been held at the French Gallery in Pall Mall, for the purpose of urging upon the legislature some more satisfactory settlement of this subject than the laws now in operation, when resolutions were adopted to further the object, after speeches by Messrs. Gambart; J. S. Herbert, R.A.; R. Redgrave, R.A.; T. Landseer; Tom Taylor; J. P. Knight, R.A.; and others. The question, how-

ever, is beset with so many difficulties, as regards painters, sculptors, engravers, publishers, and the public—for the interests of the purchasers of every kind of Art-works must not be lost sight of—that it is not easy to frame an Act which will meet the requirements of all.

THE SCULPTORS' INSTITUTE.—A meeting of the members of this Society was held on the evening of January 27, at the rooms in Sackville Street, Mr. J. H. Foley, R.A., in the chair, when Mr. Ewing, of Glasgow, was elected a member. It was then proposed by Mr. Westmacott, R.A., 'That the sculptors whose works suffered injury in the International Exhibition are justly entitled to compensation.' The motion was seconded by Mr. Slater, and, after some discussion, was carried unanimously: the Secretary of the Institute was requested to address the Royal Commissioners on the subject. At a subsequent period of the evening, an able paper on 'The Use of Colour in Sculpture' was read by Mr. Henry Weekes, R.A.A.

A POOR ARTIST'S WIDOW.—We extract the following "appeal" from the *Times*:—"The friends of the late Mr. Joseph Axe Sleep, an artist of some distinction, are endeavouring to raise a small fund for the relief of his widow and child, who have been left in poor circumstances. The merit of Mr. Sleep was long neglected, and his health broke down after a long struggle with poverty, which had rendered him shy, nervous, and sensitive. Not long before his death a patron came forward and purchased some of his works, and gave him great encouragement. He too died twelve months after his *protégé*, leaving by will to the National Gallery a right to select three of the pictures in his possession. They selected a small Hogarth, a Berghem, and a Sleep—'A View of St. Paul's,' which is now placed in the Kensington Museum. The widow of the artist expected some small provision from her husband's friend, but his death put an end to all hope of assistance from this quarter. She has since, although in bad health, almost exclusively relied for support upon needlework and the sale of a few sketches and pictures left by her husband. If any sum is realised likely to be of permanent use to Mrs. Sleep, Mr. Thorne, of the House of Lords, Mr. Ouvry, treasurer of the Society of Antiquaries, and Mr. Woodward, her Majesty's librarian, are expected to advise as to its appropriation. Mr. John Bruce, of 5, Upper Gloucester Street, Dorset Square, and her Majesty's Public Record Office, has kindly consented to give further information to those desiring it, and to receive subscriptions."

THE CRYSTAL PALACE ART-UNION.—The committee have prepared a special "gift" to subscribers—a bust of the Princess Alexandra, modelled by F. M. Miller, and executed in ceramic statuary by Mr. Alderman Copeland. It is a very charming work, beautiful, graceful, and dignified; just such a portrait as loyal subjects will delight to look upon, while entirely satisfactory as a production of Art. The wonder is how such a work can be issued at so small a cost, for any guinea subscriber is entitled to it, and has also his chance of one of the "prizes." There can be no doubt that by this judicious arrangement Mr. Battam will obtain a very large addition of subscribers to the Crystal Palace Art-Union in 1863.

THE SOCIETY OF WOOD CARVERS has entered into arrangements for holding an annual exhibition of ancient and modern wood carving, with an award of prizes to those by whom works in competition are actually executed. It is proposed to distribute £45 in this manner, £30 being contributed by the Society of Arts, and £15 out of the funds of the society. The sum will probably be augmented by private individuals offering prizes, among whom, we trust, will be some of the eminent firms of cabinet-makers.

MR. STEVENS, of Coventry, has submitted to us several of his illuminated book-markers, of which he is the inventor and patentee. They are wonderful productions of the loom—almost works of Art—and certainly very extraordinary proofs of Art-industry. These book-markers are generally, though not exclusively, for Bibles and Prayer-books. Some of them contain portraits, so minute and refined that it is difficult to be-

lieve they are machine-made, and not the work of the hand; while the lettering is so clear and sharp as to seem executed by the type founder.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—At the annual ballot held by this society on the 9th of last month, there were twenty-six candidates, but no one was elected. Of this number it will be understood that many had not a shadow of a chance, but the election was not void from an absence of qualification. Two years ago, Leitch, an artist of acknowledged excellence, was a candidate, but there was no election in consequence of an absence of accord among the members, which lost to the society as a member a water-colour painter ranking among the most distinguished of our time. Should it be that party divisions in this society are permitted to operate to the exclusion of well-qualified artists, it is impossible to estimate the amount of mischief which may ensue.

COVENTRY BOOK-MARKS.—We are desirous of supplying an omission in our recent notice of these elegant little works of manufacturing Art, which are made by Messrs. Mulloney and Johnson, whose names were not given in the paragraph referred to.

A SERVICE OF TABLE GLASS, complete in every detail, and comprising a goodly number of pieces, has just been executed for their Royal Highnesses the Prince and Princess of Wales, by Messrs. Pellatt and Co., of London. As would naturally be expected, every effort has been exerted to produce what we may entitle a collection of works of Art in glass; and certainly the result of Messrs. Pellatt's labours is eminently satisfactory. The service of glass which he has succeeded, with no little difficulty, in completing, is a fresh example of the excellence of English Art-manufactures; and, without doubt, it will be honoured with the cordial approval of the no less accomplished than exalted personages for whom it has been designed. The design is uniform throughout the entire service. The forms are severely simple, graceful also, and thoroughly artistic; and it is a peculiar characteristic of this glass, that the form of every object is defined with remarkable distinctness. This most effective quality is the result of the introduction of delicately engraved bands, which cause the surfaces to have the appearance of being striped with ribs of alternately clear and clouded glass. The feather badge of the Prince of Wales is beautifully engraved, with its proper motto, upon every individual piece; and the larger pieces are also charged with the monogram of his Royal Highness, ensigned with his coronet. Nothing can exceed the skill with which all this engraving has been executed, and we must congratulate Mr. Pellatt on having been able to secure the services of such talented workmen. Engraving on glass such as this is an art that requires both skilful and experienced hands; and engravers who are able to produce such a style of glass engraving are to be found only with great difficulty. The upper part of each glass object is encircled with a Roman moulding, engraved equally well with the rest of the engraver's work; but the design is neither in harmony with the leading idea of the ornamentation, nor pleasing in itself. The stems of the wine glasses are formed of a thin double spiral of bright glass, and the bases are plain. There is so much of the old Venetian feeling about this glass that we can readily understand the adoption of these twisted stems: at the same time, however, we are somewhat doubtful as to their beauty. There can be no question as to the mistake of placing the feather badge upon shields, which has been done in all these objects; the shields themselves being also, as a princely Dane of the olden time would have said, of very "questionable shape." The badge ought to have stood by itself, or it might most consistently have been encircled either with a wreath of oak and laurel or with the Garter of the Order. After a while, perhaps, we shall succeed as well with our historical heraldry as with our glass engraving and modelling. Mr. Pellatt is a true artist in glass; he will appreciate the motive which prompts us to express the wish that his glass should be faultless even in the least important of its accessories.

REVIEWS.

A PAINTER'S CAMP IN THE HIGHLANDS, AND THOUGHTS ABOUT ART. By PHILIP GILBERT HAMERTON, Author of "The Isles of Loch Awe." 2 Vols. Published by MACMILLAN & CO., London and Cambridge.

We are quite at a loss to understand why these volumes have been made to constitute one publication, for they have little or no connection with each other, and each is addressed to its own special class of readers, who, we strongly suspect, will not find much interest in its companion. Mr. Hamerton is a voluntary Robinson Crusoe, devoted to painting; and in his enthusiastic love of sketching from nature, and to enable him to pursue his labours without let or hindrance wheresoever and whenever he pleases, he constructs a tent which he pitches on moor or mountain, and builds a boat that he carries from one lake to another; and in these he lives and paints, quite independent of hosts and hostilities, of tempest or snowdrift. "With no more," he says, "than such ordinary powers of physical strength and endurance as are to be found amongst average English gentlemen, I have worked from nature on the spot, seven or eight hours a day, in the wildest situations, and in the most merciless storms of winter. I have carried through the most delicate processes in colour, hour after hour, when shepherds refused to wander on the hills, and sheep were lost in the drifted snow." This is certainly a new phase in artist-life, and Mr. Hamerton may consider himself fortunate that the snowfall did not overwhelm him as well as the sheep.

The first volume narrates the adventures of this tent and boat campaign, in the Highlands chiefly, but primarily on the moors of Lancashire, by way of testing its practicability. These chapters are not without much readable and entertaining matter, though presenting but little that is novel in description or observation. Christopher North, who, we believe, never handled a pencil in his life for Art-purposes, has left us such glorious sketches of Highland scenery, that all others are insignificant by comparison.

Though the author has, it is presumed, been working under canvas and upon canvas during a greater portion of the time embraced in the records of the first volume, we find little about Art practical, or even theoretical: this subject forms the second volume, and is, as we have remarked, quite distinct from the other. Here we have a variety of topics discussed, the titles of which our space permits us only to announce. For example, "That certain Artists should write on Art," "The Painter in his Relation to Society," "Picture-buying, wise and foolish," "Word-Painting and Colour-Painting," "Painting as a Polite Amusement," "The Law of Progress in Art," "Fame," with others. Mr. Hamerton's remarks on these subjects are acute, and, to our mind, generally truthful; we would especially commend the chapter on "Picture-buying" to collectors; that on "Painting as a Polite Amusement" to the consideration of heads of families; and that on "The Painter in Relation to Society" to the attention both of artists and the public. The patrons of Art and "society" may learn some valuable lessons, if they care to learn them, from what the author says, and true Art will be better understood and more thoroughly appreciated. Some of these lessons we have ourselves striven to inculcate; we are glad to have a fellow-labourer of Mr. Hamerton's mental calibre working in the same field.

THE NEW FOREST: ITS HISTORY AND ITS SCENERY. By JOHN R. WISE. With Sixty-three Illustrations. Drawn by WALTER CRANE. Engraved by W. J. LINTON. Published by SMITH, ELDER & CO., London.

People often speak of a neighbourhood being "improved" when green fields disappear, and give place to villa residences or lines of streets. Certainly such changes benefit some people—for example: meeting one day, in the suburbs of London, a medical friend in large practice, he remarked, after some little conversation, "How they are improving the neighbourhood!" pointing at the same time to a large plot of what had been a nursery-ground, surrounded by pleasant fields, but which then was being rapidly covered with houses. "Improvement, do you call it?" "Yes, unquestionably; the fields and the open spaces do not want men of my profession; besides they are our enemies, for they help to prolong health; but the people who are to live in those houses will assuredly want us, and therefore I am decidedly of opinion that the place is being improved." It was impossible to argue against such reasoning as this; the appeal to self-interest, though jocosely made,

was too convincing, and we left our friend to the enjoyment of his victory, and without any desire, too, to share in the spoils anticipated or in possession. The author of "The New Forest" looks on such matters in somewhat of the same light as we do; for he says, "we talk about the duty of reclaiming waste lands, and making corn spring up where none before grew. But it is often as much a duty to let them alone. Land has higher and nobler offices to perform than to support houses or grow corn—to nourish not so much the body as the mind of man, to gladden the eye with its loveliness, and to brace his soul with that strength which is alone to be gained in the solitude of the moors and the woods."

This is said by way of deprecating the attempts which have, from time to time, been made to turn the New Forest into cultivated land. In writing the history of this famous tract—almost the last of the old forests with which England was once so densely clothed—Mr. Wise has not limited his account to the locality now existing under the title, but has included the whole district lying between the Southampton Water and the Avon, which, in the time of Edward I., formed its boundaries. This arrangement, which seems to be absolutely necessary to do justice to the subject, takes in a large extent of country, to which the word "forest" cannot at present be properly applied; the entire area contained within the boundaries measures about twenty miles in breadth by fourteen in length, is rich in scenery of the wildest and most picturesque character, occasionally intermingled with such as the hand of man has helped to civilise and beautify—scenery whose loveliness and quietude it is a privilege to enjoy; how long it may continue to possess the latter charm is problematical, now Mr. Wise's book has published to the world the attractions of that comparatively unknown region.

And a most pleasant and very interesting work he has made of the subject: the history of the old forest, from the earliest records to the present time; the manners and customs of its inhabitants—for there are towns and villages within its limits; descriptions of its most picturesque bits of landscape; its antiquities; its geology, botany, and ornithology; its folk-lore and provincialisms,—all these and much beside of an incidental but associate character, occupy the pages of a volume which makes its appearance in a cover of gold and purple, richly ornamented, and with a large number of woodcuts from the pencil of Mr. Crane, engraved by Mr. Linton in a creditable style, but certainly not his best.

IN MEMORIAM. A Series of Designs for Monuments, Tombs, Gravestones, Crosses, &c. By JOSEPH B. ROBINSON, Sculptor, Derby. Published by the Author.

It will be evident, from the title of this volume, that it is intended less for the public than for those whose business it is to execute such works as are herein specified. Mr. Robinson displays considerable ingenuity in varying his designs, and some originality; but the taste shown in not a few of them is, to say the least, questionable: the attempt at ornamentation too often defeats its own purpose, and proportion is occasionally quite lost sight of; as, for example, in those drawings of gravestones, where a huge Gothic head-piece surmounts a low flat slab. The author has only to imagine a building erected on some such principles as are employed here, to see how ugly and incongruous would be its outline. What offends the eye on a small scale is far more objectionable on a large one; and such comparisons are perfectly justifiable as tests of excellence, and are, generally, the safest and the surest.

A HANDY BOOK OF VILLA ARCHITECTURE: being a Series of Designs for Villa Residences in various Styles. By C. WICKES, Architect. Second Series. Published by LOCKWOOD & CO., London.

It has been said, that the man who presumes to be his own architect is as unwise as he who undertakes to be his own lawyer: both are sure to find out their mistake before the business is concluded. Now, in looking over Mr. Wickes's very attractive designs, we must pay him the compliment of saying, that if we proposed to erect a house, we would rather employ him as the architect, than draw out the plans and specifications for ourselves; and, judging from what we here see on paper, there is no doubt of his pleasing us.

His "Handy Book" contains five designs for villas, with their relative plans for the basement and storeys of each, and an estimate of cost. Our knowledge of the builder's art is too limited to enable us to speak authoritatively on the subject; but in each case the internal arrangements appear convenient

and suitable, while few persons, we imagine, will feel inclined to question the picturesque character of the exteriors. No. 5, an Elizabethan design, is especially excellent; and No. 4, in what may be called modern Italian, is scarcely less so. Suburban builders, who are now so largely employed all round the metropolis, may get a few valuable hints by consulting Mr. Wickes's publication.

THE DEAD LOCK; a Story in Eleven Chapters. Also, TALES OF ADVENTURE, &c. By CHARLES MANBY SMITH, author of "The Working Man's Way in the World," "Little World of London," &c. Published by VIRTUE BROTHERS & CO., London.

Some of the tales which make up this volume have, if we are not mistaken, been previously published. "The Dead Lock" occupies about one-half the book; it is a story without much originality of construction or of character. The hero is a young London vagabond, the reputed son of a desperate burglar, but actually the lost heir to a baronetcy and estates, who in due time makes his appearance on the stage in his own proper person, after it was supposed he had fallen into a lock, when a child, and been drowned. The heroine is the daughter of the baronet, wooed by a simpering lordling with an eye to the property, and also by a young artist, who loves her for her worth, and, having received from his sovereign the honour of knighthood for his "mastery in his art," makes her his wife as Lady Hanley Clayton. Lord Sonnington is rejected by the young lady just on the eve of the discovery of the heir, and finding the estates and Miss Etherton do not go together, he does not renew his addresses, but returns to town from his visit to the Priory, congratulating himself with a narrow escape of marrying one who is not an heiress. There are several subordinate characters of high, low, and very low degree, introduced into the story, which is worked out with enough vigour and sensation to keep up the interest. The other tales are, generally, of the same kind, and belong to the order which forms the staple commodity of the fiction that predominates in popular periodicals aiming at mere amusement.

BIRDS OF SONG. BIRDS OF PREY. By H. G. ADAMS. Published by J. HOGG AND SONS, London.

Though we couple these books together, they are two volumes as distinct from each other as the birds of which each severally treats; we associate them because they are the works of one writer, and are published by the same firm. Moreover, they are parts of a series entitled "Our Feathered Families," proceeding from the same sources.

In his compilation of these works Mr. Adams makes no claim to have them placed in the category of scientific ornithology; they are written chiefly for the young, but yet are worth the attention of children of riper growth. He acknowledges that he has drawn largely upon those who have studied most closely the habits of the feathered tribes, their homes and haunts; but with these scientific descriptions are intermingled anecdotes, "serving to illustrate traits of character, manners, and morals," with poems and passages of poetry to give variety, and to grace and lighten the more sober prose. These selections are made with very considerable judgment, so as to afford instruction as well as pleasant reading. Mr. Adams is, in a word, a lively, intelligent, gossipping cicerone in his visits to the woods, meadows, old towers, hills, and aviaries, of Great Britain, among which his birds of song or of prey find their homes. Both volumes are plentifully illustrated with clever woodcuts.

CRASTONE COTTAGE; OR, LIFE IN THE COUNTRY. By the Author of "In-door Plants," &c. Published by SNELEY, JACKSON, AND HALIDAY, London.

This graceful and pleasant gossip about "in-door plants" and "the minutiae of birds and flowers," thinks truly "that all boys and girls delight in a country life," and the more attractive it can be made, the better for their health and happiness. There is a vast deal of information in this pretty little volume concerning country doings, incidents, and anecdotes, related so agreeably, that, as one of our young critics observed, it reads "exactly like a story from first to last!" It is precisely the sort of book that will give "the juveniles" much knowledge, without seeming to do so; and, to confess the truth, we ourselves were wiser when we closed than when we opened it. We could not give a pleasanter volume to a town or country child,—to the former it will be amusing, to the latter practically useful.

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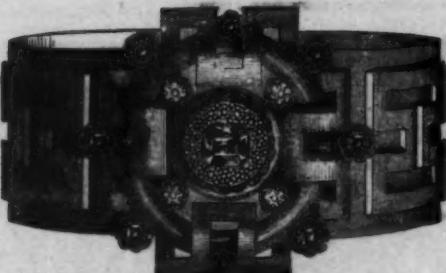
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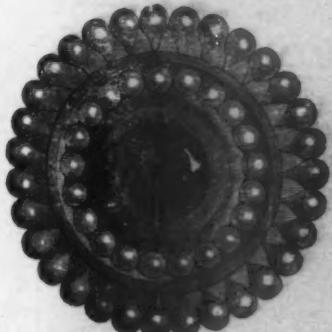
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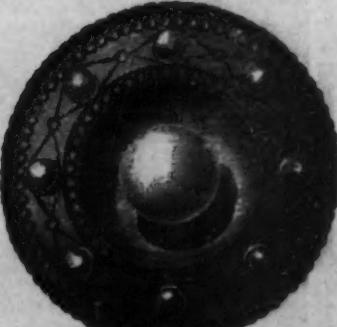
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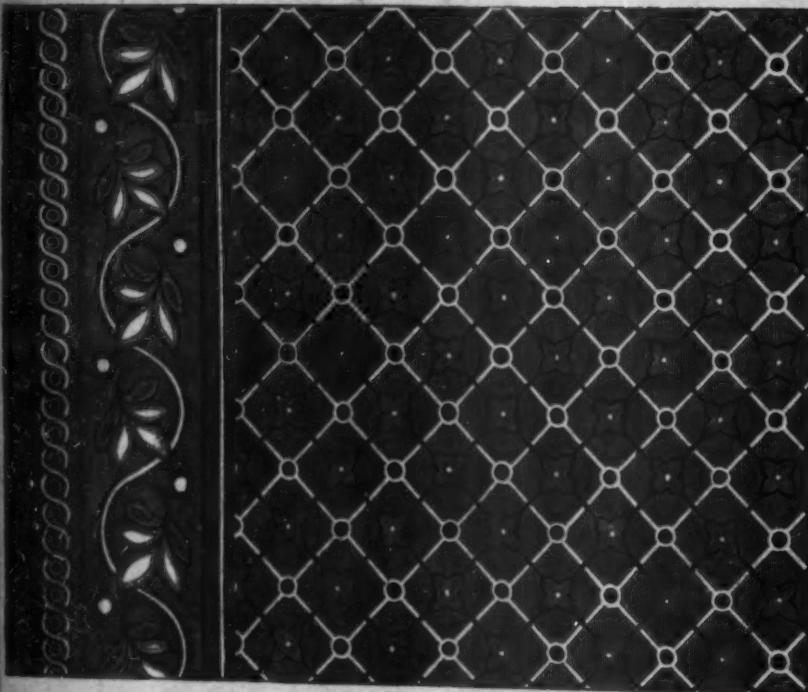
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